


FIRST STUDIES FOR THE PIANO



RAFAEL JOSEFFY

G. SCHIRMER

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FIRST STUDIES

FOR THE
PIANO

ADVANCING TO A HIGH DEGREE OF DEVELOPMENT

BY
RAFAEL JOSEFFY

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G. SCHIRMER

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FIRST STUDIES
FOR THE
PIANO

First Studies

Advancing to a High Degree
of Development

Erste Studien

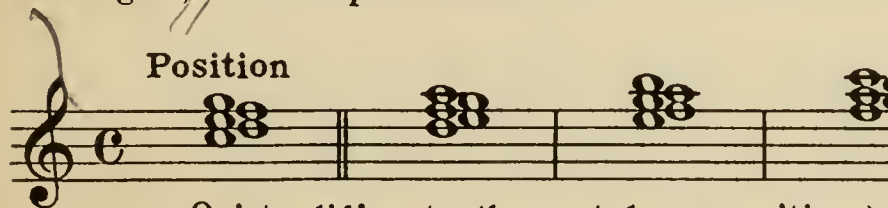
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RAFAEL JOSEFFY

Position and Movement of the Arm and Hand

(Toneless Exercises)

The position and movements of the arm, the hand, and the fingers, demand equal attention.

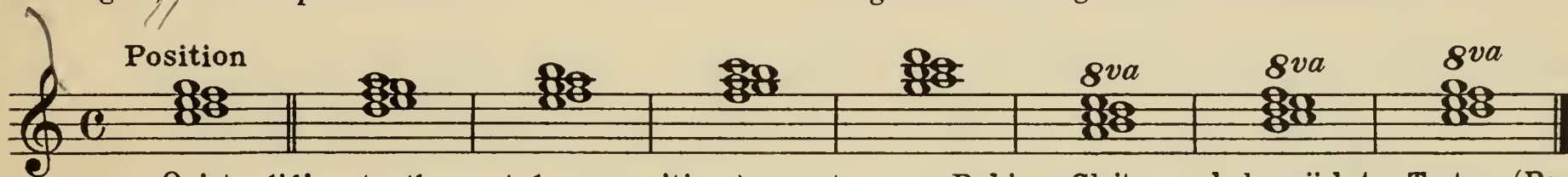


Quiet gliding to the next keys (positions).
Hand and fingers must always be kept in correct position.

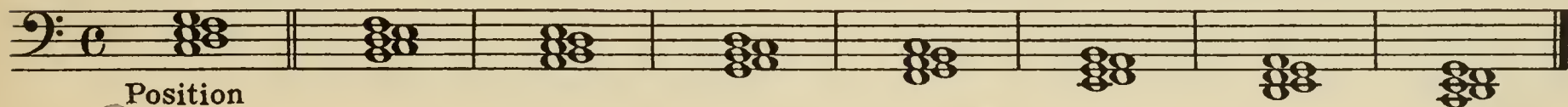
Position und Bewegung des Armes und der Hand

(Tonlose Übungen)

Die Haltung und Bewegungen des Arms, der Hand und Finger erheischen gleiche Aufmerksamkeit.

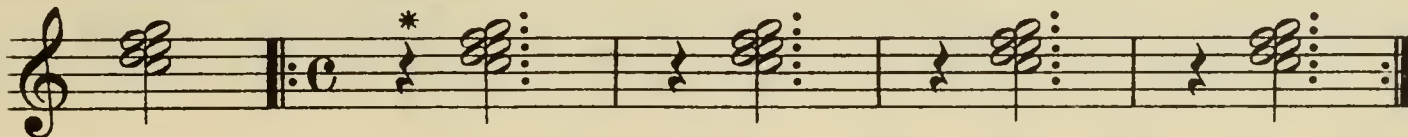


Ruhiges Gleiten nach den nächsten Tasten (Positionen). Die richtige Haltung der Hand und der Finger ist stets beizubehalten.



Position

L.H. two octaves lower
L.H. zwei Oktaven tiefer



* Moderately slow tempo. The movements swift, but light, and without nervousness. Count "one, two, three, four;" on *one*, hand in lap; on *two*, hand on the keys, where it remains in correct position during *three, four*. Hold and move the arm quietly and steadily.

* Das Zeitmass mässig langsam. Die Bewegungen rasch, doch leicht und ohne Unruhe. Man zähle: eins, zwei, drei, vier; mit *eins* Hand auf dem Knie, mit *zwei* Hand auf den Tasten, auf denen sie während *drei* und *vier* in richtiger Position verbleibt. Ruhige Haltung und Mitbewegung des Arms.



* On *one*, raise the arm (from the shoulder) and the hand, keeping position of forearm and fingers unchanged. During the rests the hand remains above the keys without touching them. (One should feel the weight of the keys under the fingers.) On *four*, a sudden relaxation of tension and light (toneless) downstroke; on *five*, return to the original tone-power by a single pressure-touch.

* Mit *eins* Aufheben des Arms (von der Schulter) und der Hand. Die Position des Vorderarms und der Finger unverändert. In den Pausen bleibt die Hand über den Tasten, ohne dieselben zu berühren. (Man fühle das Gewicht der Tasten unter den Fingern.) Mit *vier* plötzliches Nachlassen der Kraft und leichter (tonloser) Anschlag, mit *fünf* durch einmaligen Druck in den ersten Stärkegrad zurückkehrend.



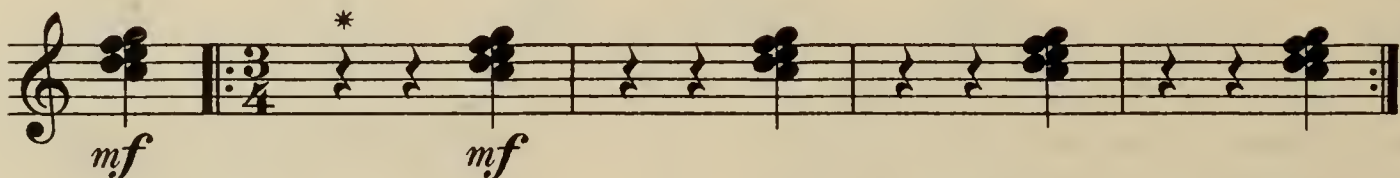
* On *one*, raise arm, at the same time letting the hand drop slightly, but keeping correct form. The hand must also, when held over the keys, preserve its correct form. Forearm horizontal. Pay special attention to the placing of the fingers; they must neither be stretched out nor have the tips drawn inward, nor should they come together. With the stroke, let the wrist drop.

* *Eins*: Aufheben des Arms mit gleichzeitig etwas fallender Hand, die aber stets eine feste sein muss. Dieselbe soll auch, wenn über den Tasten gehalten, ihre korrekte Haltung bewahren. Vorderarm horizontal. Auf die Stellung der Finger ist besonders zu achten; dieselben dürfen weder ausgestreckt noch ein- bzw. zusammengezogen werden. Mit dem Anschlag, tieferes Handgelenk.



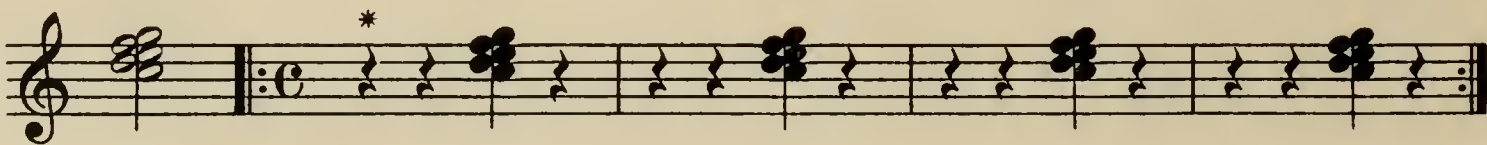
* Throwing the arm towards the wrist. The forearm is not influenced by this movement, and remains in its former position.

* *Werfen* des Armes nach dem Handgelenk. Der Vorderarm wird durch diese Bewegung nicht beeinflusst und verbleibt in seiner vorherigen Lage.



* On *one*, raise the hand from the wrist. The forearm quiet, not moving. During the rests, hand and fingers remain over the keys in unchanged, correct form. On *three*, stroke.

* *Eins*: Aufheben der Hand vom Handgelenk. Der Vorderarm unbewegt, ruhig. In den Pausen bleiben Hand und Finger in unveränderter, richtiger Haltung über den Tasten. *Drei*: Anschlag.

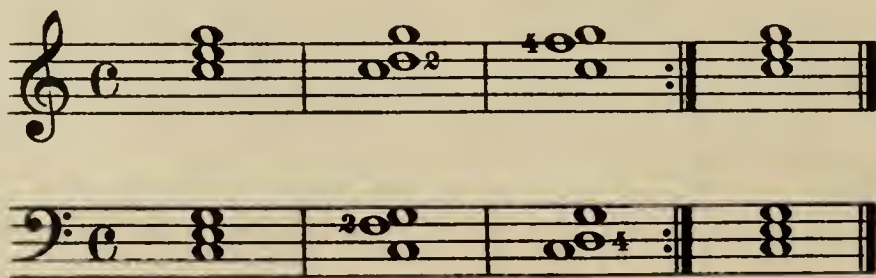


* Movements at beginning and close of playing. On *one*, hand in lap; *two*, bring hand over the keys to be struck (arm-movement, with hand dropping slightly); *three*, hand on keys ready to play; *four*, raise arm and hand.

* Bewegungen beim Beginnen und Schliessen des Spiels. *Eins*: Die Hand auf dem Knie. *Zwei*: Dieselbe nach den anzuschlagenden Tasten (Armbewegung und etwas fallende Hand). *Drei*: Hand auf den Tasten in Spielposition. *Vier*: Aufheben des Arms und der Hand.

Later these exercises are also to be practised *with tone*; to begin with, use the following chord-forms for placing the hand.

Diese Übungen sollen später auch mit Ton studiert werden; man benütze anfangs als Form die Akkorde:



The Downstroke

Exercises with Hand in One Place

At first each hand will practise alone. When beginning to play together, fix the attention (1) wholly on the right hand, letting the left hand "go along," then (2) wholly on the left hand. Do not let the eyes rove restlessly from one hand to the other; this only defeats your aim.

Practise with the wrist slightly lowered.

1. Moderato

a) R. St. R. St. R. St. R. St. R. St.
A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s.

a) Finger-movements swift and precise, not hesitating. Deep touch. Count "one, two." On *one*, the finger is raised; on *two*, the key is struck. (R.: raise; St.: strike.)

Der Anschlag

Übungen mit festliegender Hand

Anfangs wird jede Hand allein geübt. Im ersten Zusammenspiel beobachte man lediglich 1) die rechte Hand und lasse die linke mitgehen; 2) die linke Hand. Man vermeide ein unruhiges und zweckloses von einer auf die andere Hand Sehen-wollen.

Mit etwas tiefem Handgelenk zu üben.

a) Die Bewegungen der Finger sind rasch und bestimmt, nicht zögernd. Tiefer Anschlag. Man zähle: *Eins, zwei*. Mit *eins* wird der Finger aufgehoben, mit *zwei* die Taste angeschlagen. (A.h. aufheben, A.s. anschlagen.)

b) R.2 R.3 R.4 R.5 R.4 R.3 R.2 R.1
A.h.2 A.h.3 A.h.4 A.h.5 A.h.4 A.h.3 A.h.2 A.h.1

b) Count "one, two." At the instant one finger strikes, the next is raised, all through the exercise.

b) Man zähle: *eins, zwei*. Mit dem Anschlage des 1. Fingers wird zugleich der nächstfolgende Finger aufgehoben. In derselben Weise fortzusetzen.

Tenuto

Count "one and, two and, three and, four and." On one, downstroke, on and, raise the same finger; similarly on two and, three and; on four, downstroke, on and, raise the next finger.

Tenuto

Man zähle: Eins und, zwei und, drei und, vier und. Eins: Anschlag, und: Aufheben desselben Fingers. Zwei und, drei und, wie vorher, vier: Anschlag, und: Aufheben des nächstfolgenden Fingers.

The musical score for the Tenuto exercise consists of five measures. The first measure is marked with a repeat sign. The notation is in treble and bass clefs. Fingerings are indicated by numbers 1, 2, 4, and 5. The exercise involves a sequence of eighth notes with a tenuto stroke on the first note of each measure, followed by a downstroke and then a series of eighth notes.

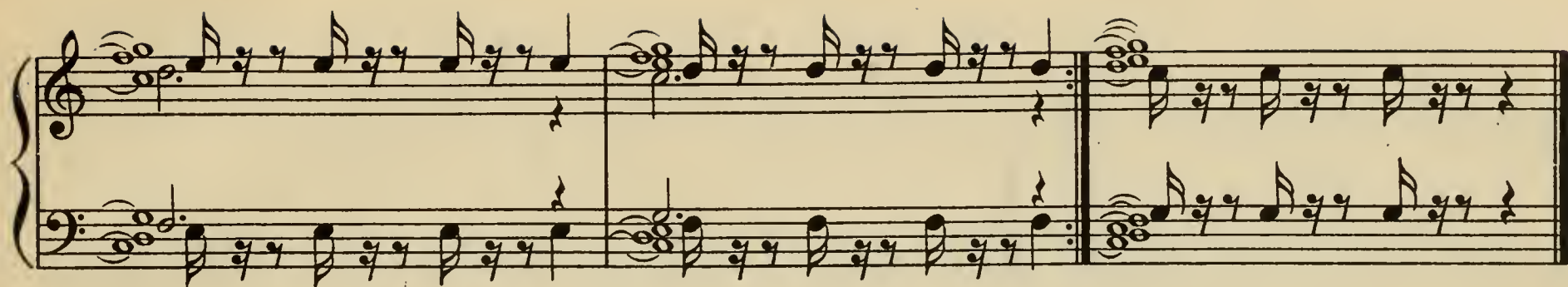
Staccato

The fingers strike with precision and spring back quickly, without stroking or "wiping" the keys. Count "one and, two and, three and, four and." On four, tenuto stroke (hold the note down), with simultaneous raising of the next finger.

Staccato

Die Finger schlagen bestimmt an, und springen rasch zurück. Kein Streicheln oder Wischen der Tasten. Man zähle: eins und, zwei und, drei und, vier und. Mit vier: Tenutoanschlag (diese Note wird gehalten) und gleichzeitiges Aufheben des nächstfolgenden Fingers.

The musical score for the Staccato exercise consists of five measures. The notation is in treble and bass clefs. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The exercise involves a sequence of eighth notes with a staccato stroke on the first note of each measure, followed by a tenuto stroke on the fourth note of each measure.

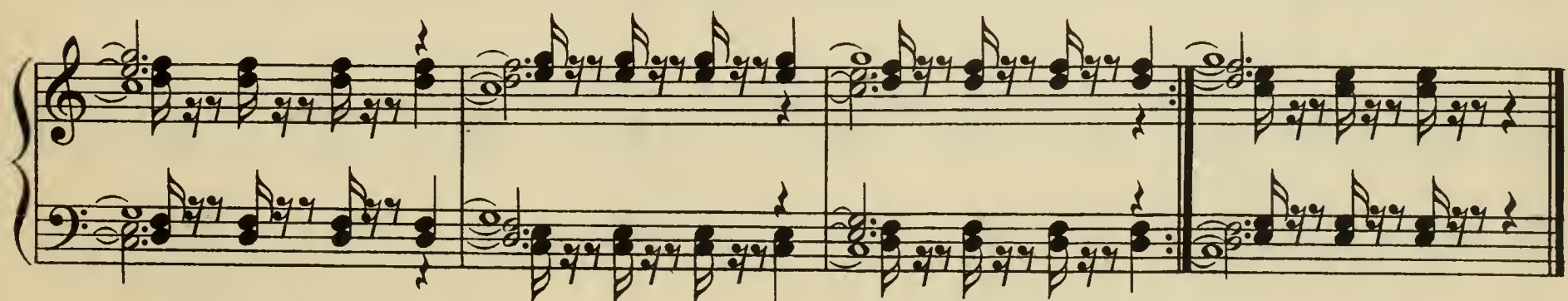
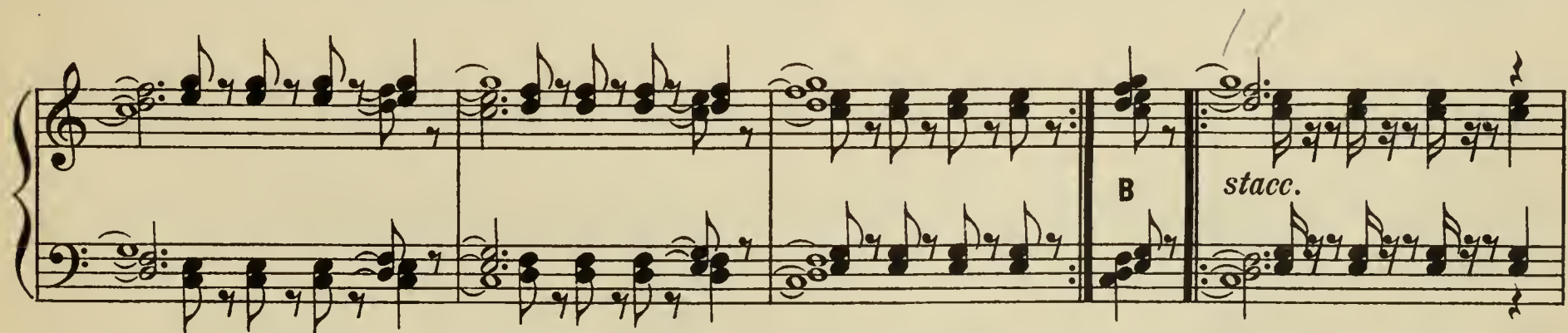
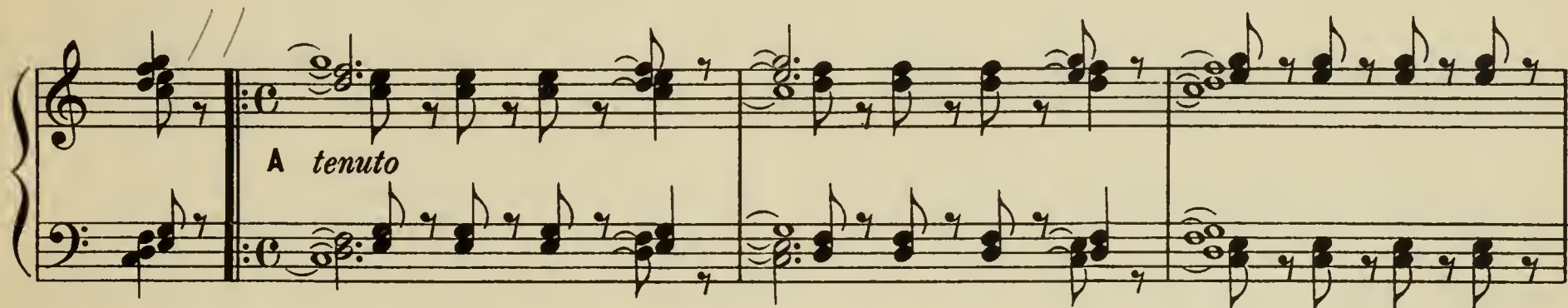


The Same Exercise in Thirds

After sufficient preparatory practice, these exercises are also to be studied in thirds and sixths. Take care to raise both fingers exactly together, and to strike both keys at precisely the same instant.

Dieselbe Übung in Terzen

Diese Übungen sind nach genügender technischen Vorbildung auch in Terzen und Sexten zu studieren. Man achte darauf, dass die beiden Finger gleichmässig aufgehoben werden und streng zusammen anschlagen.



Fourths: Preparatory Exercises for Sixths

Quarten: Vorübungen zu Sexten



For Strengthening the Fifth and
Fourth Fingers

Zur Kräftigung des fünften und
vierten Fingers

Slowly
Langsam

Right hand.
Rechte Hand.

Left hand.
Linke Hand.

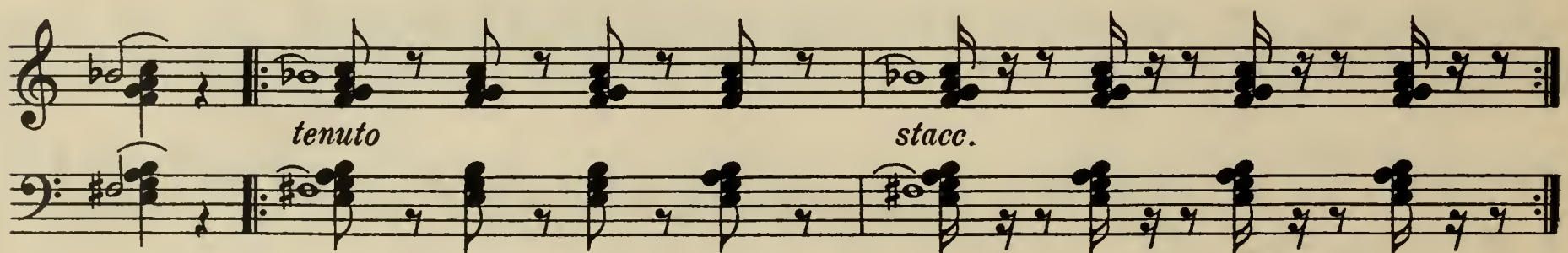
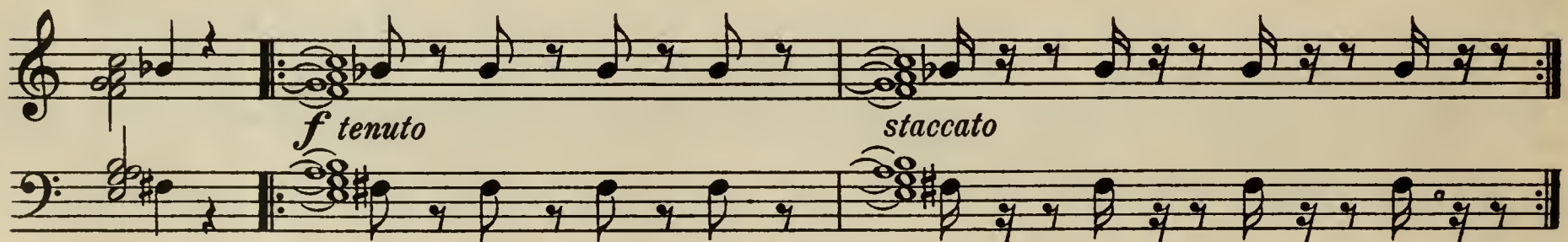


* At the instant of raising fingers 1, 2, 3 and 4, the 5th finger presses and holds down its key with a single, firm movement, and holds the key down quietly while the other fingers lightly touch their keys (without sounding the notes) on the counts.

* Mit dem Aufheben der Finger 1, 2, 3, 4 wird der 5. Finger durch eine nur einmalige Bewegung kräftig in die Taste heruntergedrückt und kommt in den Zustand der Ruhe, indem die andern Finger ihre Tasten, doch nur tonlos, wiederberühren.

Same exercise for the 4th finger. Its tip-joint is held vertically.

Dieselbe Übung für den 4ten Finger. Das dritte Glied desselben ist senkrecht zu halten.



Five-finger Exercises

Fünffinger Übungen

Moderato

1. a) *legato*

2. b) *etc.*

3. c) *staccato* *etc.*

a) In ascending, hold down the lowest note; in descending, the highest.

b) Observe the rests carefully, and raise the thumb and the 5th finger with precision.

c) Quick, precise downstroke of the middle fingers.

a) Aufwärts ist die untere, abwärts die obere Note zu halten.

b) Auf die Pausen und das genaue Aufheben des Daumens und des 5ten Fingers zu achten.

c) Rascher, bestimmter Anschlag der Mittelfinger.

The Same Exercise in Other Keys

In order to acquire greater freedom in the movements of the hand and fingers, transpose the above exercise into other keys, as follows:

1. G maj., D min., A min. (only white keys).

2. C min., G min., D maj., A maj. (four white keys, the 3d finger on a black key).

3. A \flat maj., G \sharp min., D \flat maj., C \sharp min. (four black keys, the 3d finger on a white key) The third (and longest) finger must retain its natural position, not being drawn inward. Below is a special exercise for this finger, in which its correct form must be strictly retained.

* Sideways movement of 3d finger.

4. F major and E minor; more difficult because in the former the 4th finger of the r.h., and in the latter that of the l.h., falls on the black key.

5. B \flat major and B minor; observe particularly, that in the former the 5th finger of the l.h. and the thumb of the r.h. fall on black keys, while in the latter the reverse is the case.

Dieselbe Übung in anderen Tonarten

Um grössere Freiheit der Hand- und Fingerbewegungen zu erlangen ist diese Übung auch in andere Tonarten zu transponieren.

1. G-Dur, D-Moll, A-Moll: nur Untertasten.

2. C-Moll, G-Moll, D-Dur, A-Dur: vier Unter- und der 3. Finger auf einer Obertaste.

3. As-Dur, Gis-Moll, Des-Dur, Cis-Moll: vier Ober- und der 3. Finger auf einer Untertaste. Der dritte, längere Finger muss seine natürliche Lage bewahren und darf nicht eingezogen werden. Als besondere Übung für diesen Finger, mit strengem Einhalten seiner richtigen Position:

* Seitenbewegung des 3. Fingers.

4. F-dur, schwieriger weil in der r.H. und E-Moll, weil in der l.H. der 4. Finger auf der Obertaste benützt wird.

5. B-Dur, besonders zu beachten, dass der 5. Finger der l.H. und der Daumen der r.H. auf der Obertaste zu benützen, und H-Moll, woselbst das Entgegengesetzte der Fall.

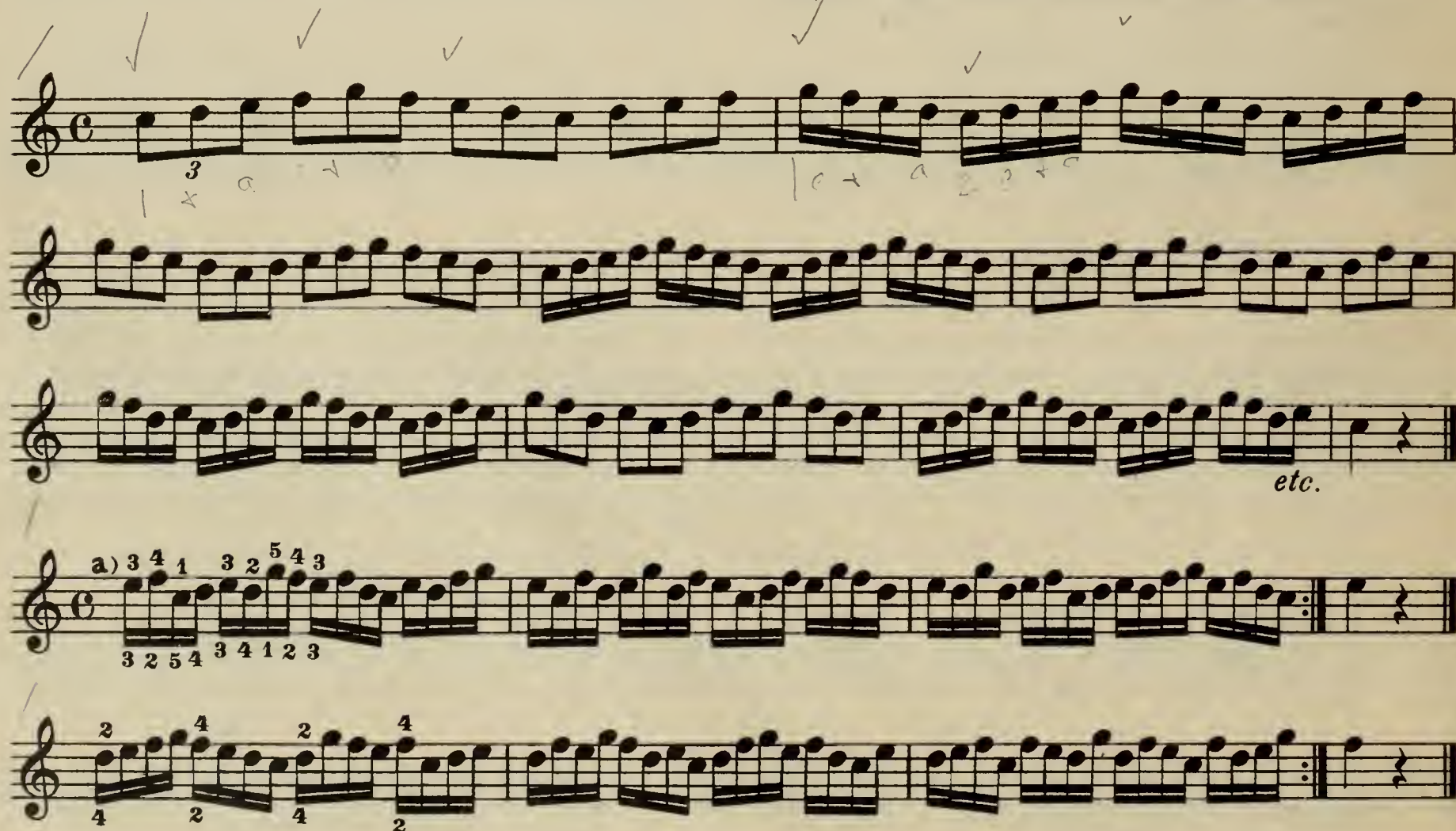
1. *etc.*

2. *etc.*



Increasing the rapidity of the tempo is an important matter. This must not be attempted before the exercise in question has been executed faultlessly in slow tempo. In extended passages, and for the mastery of difficult technical problems, the metronome is of great assistance. Short passages should at first be practised without this aid, to cultivate an exact sense of rhythm. Do not take the tempo twice as fast immediately, but after the eighth-notes practise in triplets at first, then in sixteenths, etc. (The 1st finger is held down till the 5th finger strikes, and *vice versa*; but when playing sixteenth notes, these fingers are not held down.)

Von Wichtigkeit ist das Steigern des Zeitmasses. An dieses darf erst herangegangen werden, nachdem die betreffende Übung in langsamerem Tempo fehlerfrei ausgeführt wurde. In längeren Sätzen, sowie zur Bewältigung schwieriger technischer Aufgaben, ist der *Metronom* von grossem Nutzen. Kürzere Sätze sollen Anfangs ohne diese Mithilfe geübt werden, zur sichereren Ausbildung des Taktsinnes. Man steigere das Tempo nicht um das Doppelte, sondern übe nach den Achtern zuerst Triolen, darauf Sechzehntel etc. (Der 1. Finger bleibt bis zum Anschlag des 5., sowie der 5. bis zum Anschlag des 1. auf der Taste. Bei den Sechzehnteln werden diese Finger nicht gehalten.)



a) Also start with the middle fingers.

a) Auch mit den Mittelfingern beginnen.

Four-finger Exercise

Vierfinger Übung

legato

Three-finger Exercise

Dreifinger Übung

legato

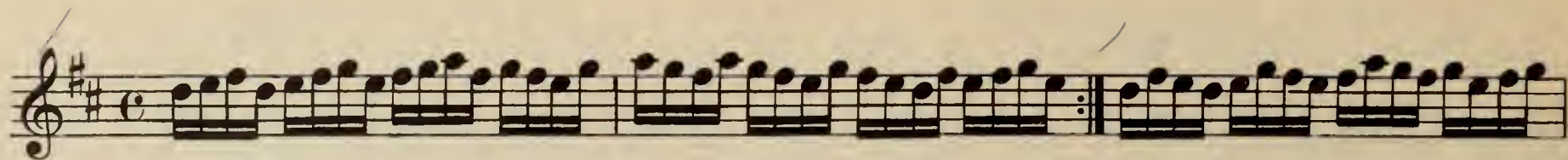
Exercises with Hand in One Place

Übungen mit stillstehender Hand

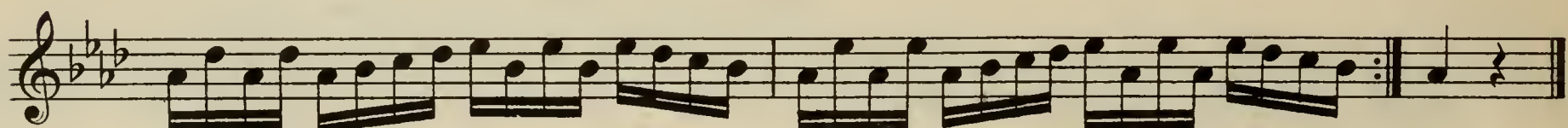
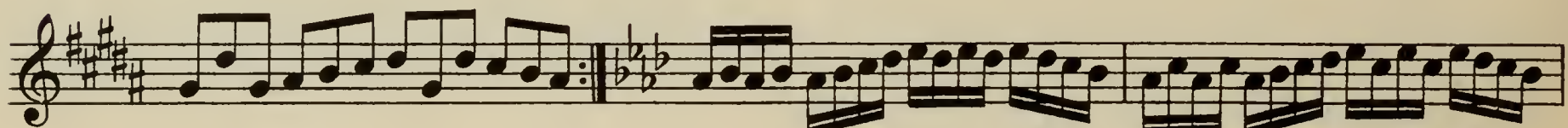
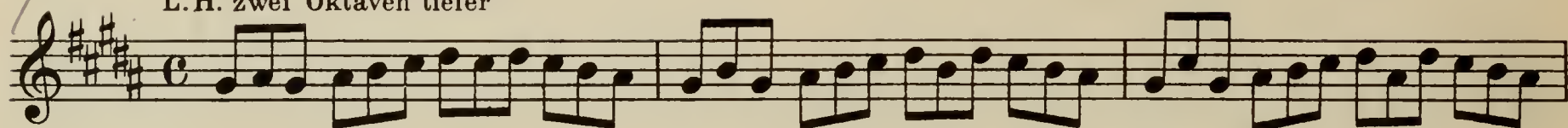
L.H. two octaves lower
L.H. zwei Oktaven tiefer

* Thumb and 5th finger remain quietly over their keys, and must not move to and fro.

* Der Daumen und 5. Finger bleiben ruhig über ihren Tasten und dürfen sich nicht hin- und herbewegen.



L.H. two octaves
L.H. zwei Oktaven tiefer



Two-finger Exercise
(Slow Trill)

Zweifinger Übung
(Langsamer Triller)

a) At the moment one finger strikes, the next finger should be raised. *In legato*: One finger on the key, the next finger raised. *In staccato*: At the moment the first finger strikes, raise both fingers.

a) Mit dem Anschlag wird zugleich der nächstfolgende Finger aufgehoben. Im *Legato*: Ein Finger auf der Taste, der nächstfolgende gehoben. Im *Staccato*: Mit dem Anschlag des ersten Fingers, beide Finger gehoben.

2 3

3

bis

Raise 3d finger
3. Finger aufheben

3 4

3

bis

Raise 4th finger
4. Finger aufheben

4 5

3

bis

Raise 5th finger
5. Finger aufheben

staccato

3

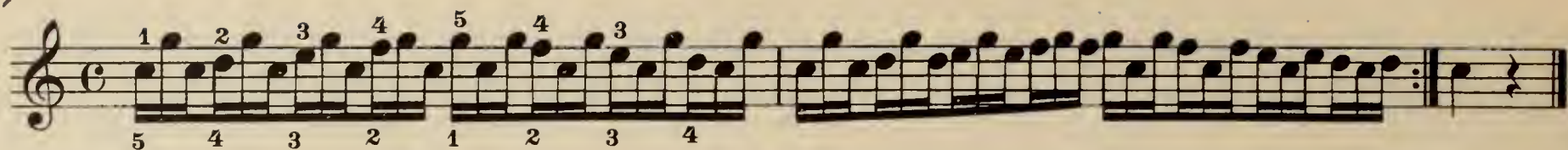
etc.

/ a) legato

etc.

a) Later, in legato, six and eight notes to each quarter.

a) Im Legato später sechs und acht Noten auf ein Viertel.

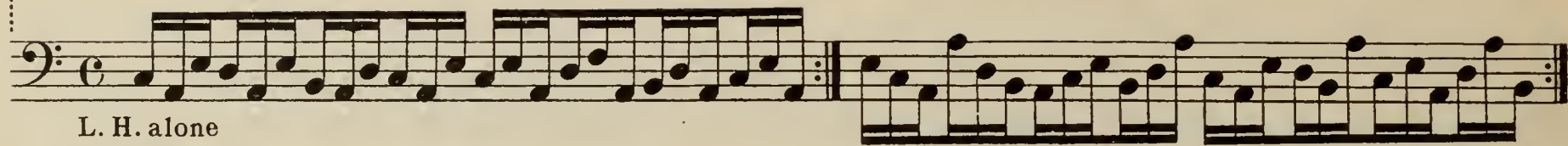


R.H. alone
R.H. allein



3 5 1 2 4 5 1 3 3 1 5 2 4 1 3 1

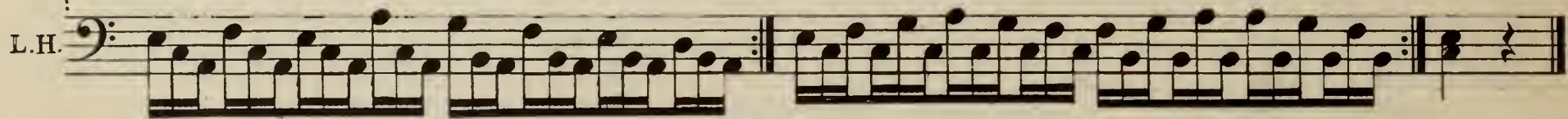
1 3 2 4 5 4 1 1



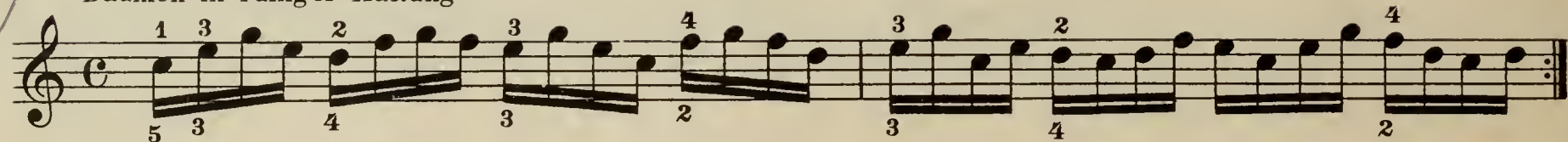
L.H. alone
L.H. allein



1 3 1 1 3 1 4 1 1 1 4 4 1 3 1 3 1 3 1 4 1 4 1 4



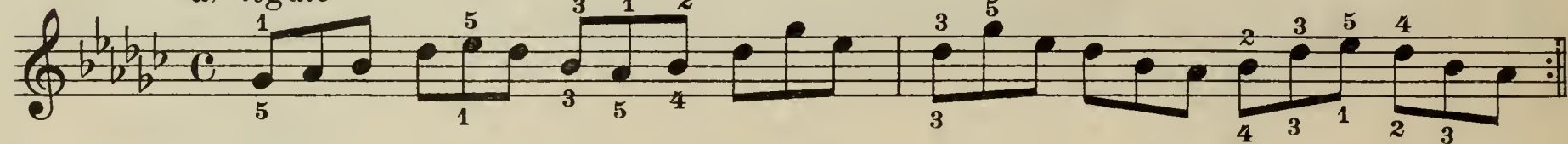
A Hold thumb quietly
Daumen in ruhiger Haltung



B Move thumb quietly
Daumen in ruhiger Bewegung



a) *legato*



a) The fingers must also learn to move easily and confidently on the black keys, and it is profitable to begin early to practise such exercises. The above exercise, despite the inconvenient stretching of the middle fingers, is not a difficult one. A free and precise downstroke of thumb and 5th finger is a point requiring careful attention.

a) Die Finger müssen sich auch auf Obertasten frei und sicher zu bewegen lernen, und es ist nutzbringend solche Übungen schon frühzeitig zu studieren. Diese Übung ist trotz des unbequemen Spannens in den Mittelfingern keine schwierige. Besondere Aufmerksamkeit verlangt der bestimmte und freie Anschlag des Daumens und des 5. Fingers.

Exercises with Advancing Hand

Übungen mit fortrückender Hand

I

To be practised *f* and *p*, also *crescendo* ascending and *diminuendo* descending.

f und *p* zu üben, auch aufwärts *crescendo* und abwärts *diminuendo*.

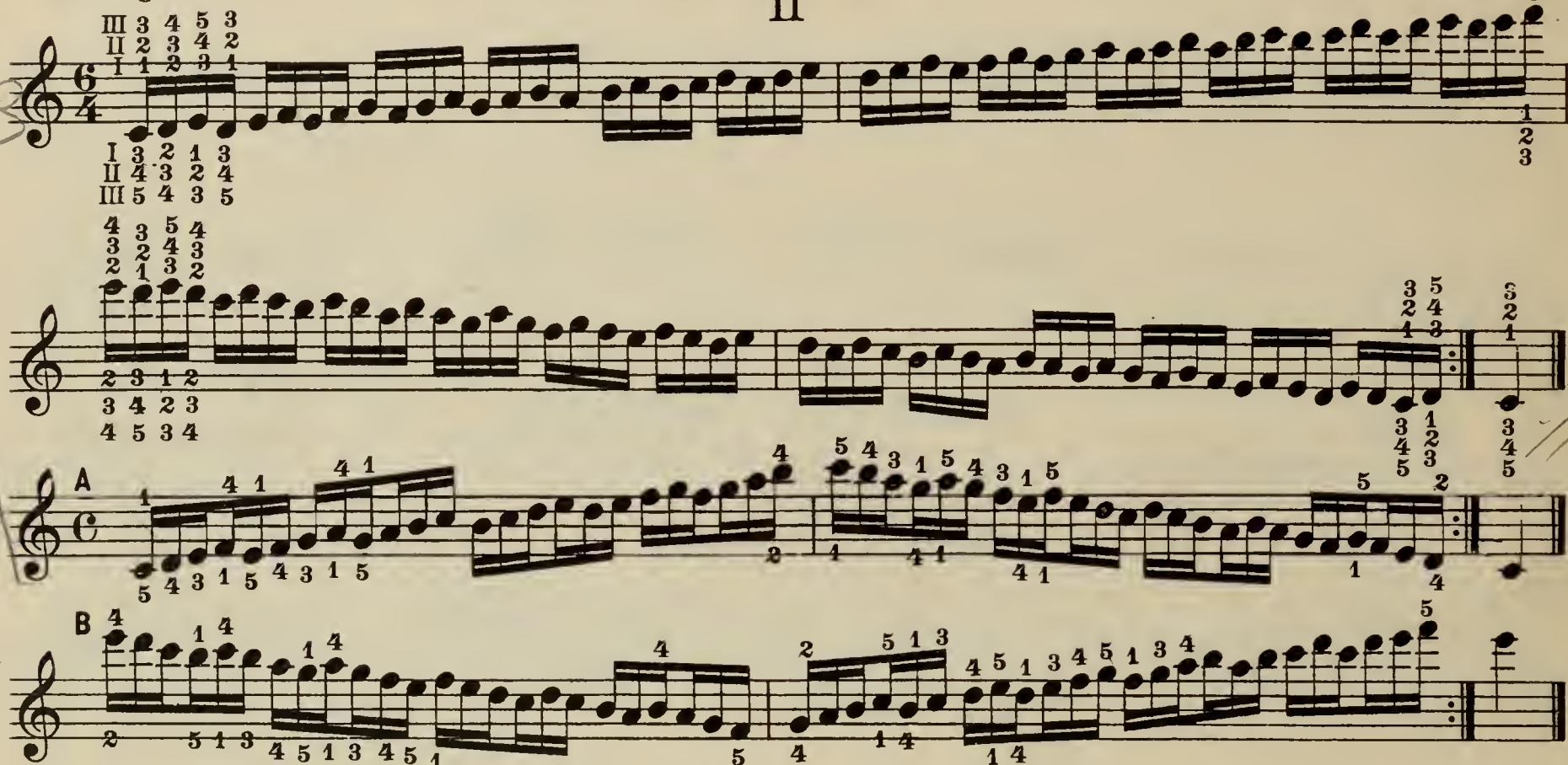
Allegro

[illegible]



a) Allegro

II

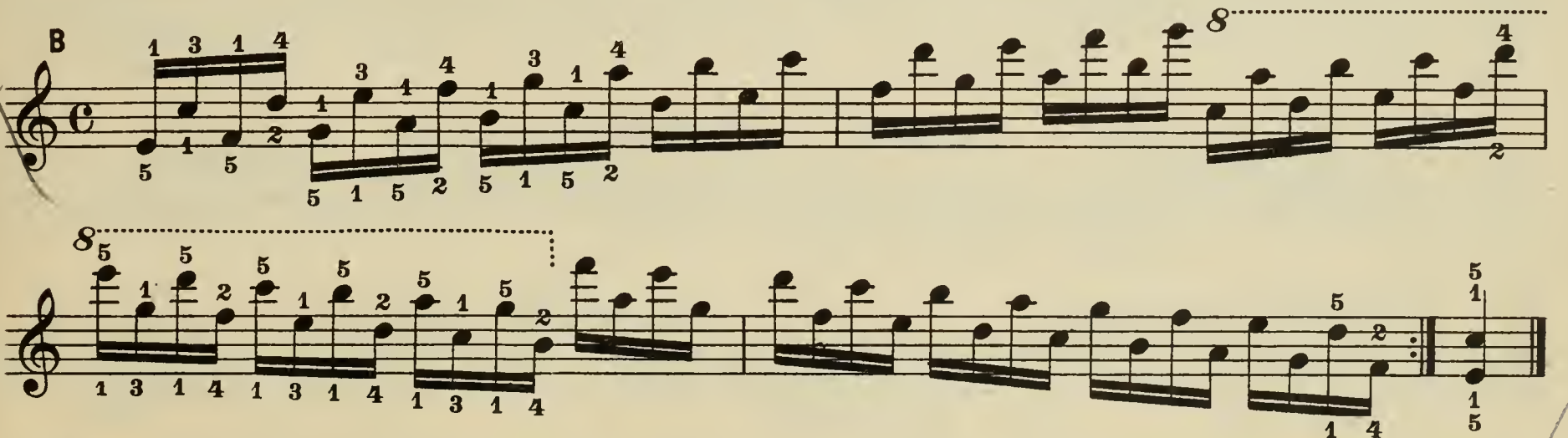
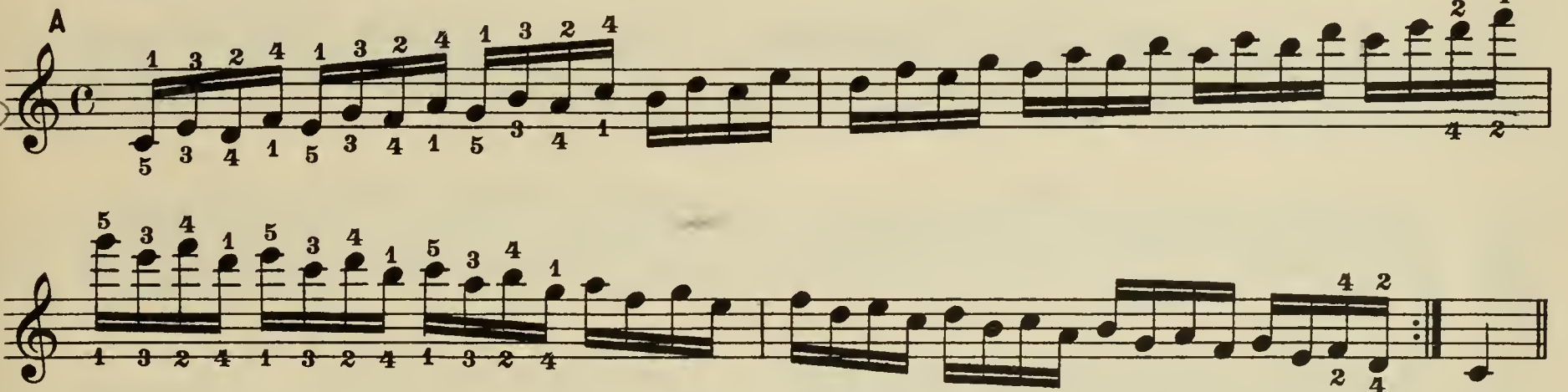
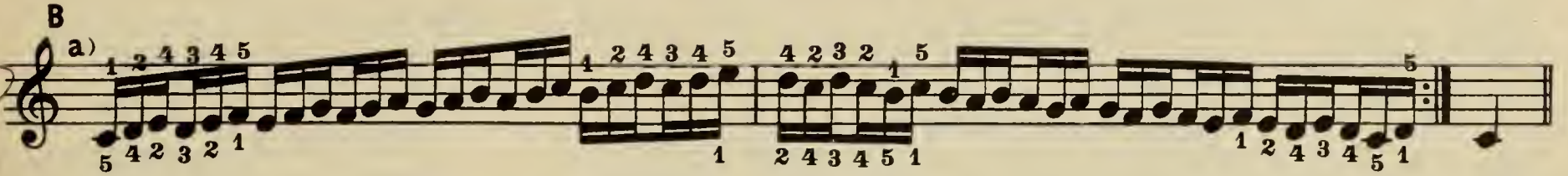
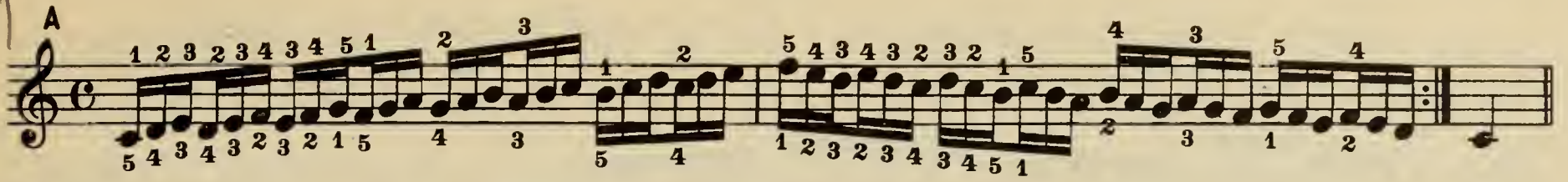


a) At first slowly.

b) and c) Be specially careful to get a smooth legato when fingers 1-5 and 2-5 come in succession.

a) Anfangs langsam.

b) c) Die Verbindung der Finger 2-5 und 1-5 ist besonders zu beobachten.



a) An unusual fingering, which must be strictly observed. | a) Ungewöhnlicher Fingersatz, der streng einzuhalten ist.

III

More Difficult Stretches for the Fingers

Mit schwierigerem Spannen
der Finger

Allegro

The image displays a page of musical notation for guitar, organized into two main sections, A and B. The notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature.

Section A: This section contains several lines of musical notation, each representing a different exercise or scale. The exercises are marked with 'etc.' and include fingerings (1-5) and slurs. The exercises are as follows:

- Exercise 1: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 2: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 3: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 4: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 5: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 6: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 7: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 8: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 9: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 10: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Section B: This section contains several lines of musical notation, each representing a different exercise or scale. The exercises are marked with 'etc.' and include fingerings (1-5) and slurs. The exercises are as follows:

- Exercise 11: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 12: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 13: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 14: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 15: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 16: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 17: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 18: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 19: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 20: A scale starting on F#4, moving up and then down, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.



Exercise in Velocity

Geläufigkeitsübung

Allegro molto

a) 4 1 2 3 4 1 2 3 4 2 3 5 4 2 3 5

etc.

2 4 3 1 2 4 3 1 2 5 4 3 2 5 4 3

2 5 4 3 2 5 4 3 2 4 3 1 2 4 3 1

5 3 1 4 5 3 1 4 5 3 1 4 5 3 1 4

5 3 4 1 5 3 4 1 5 3 4 1 5 3 4 1

5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1

5 2 4 1 5 2 1 4 5 2 1 4 5 2 1 4

a) *f* and *p*

Exercises with Several Black Keys

Übungen mit mehreren Obertasten

[illegible]

a) Strike the white keys close to the black keys, so that the smooth passage from one to the other can be effected with quiet hand.

a) Die Untertasten nahe den Obertasten anzuschlagen, damit die Verbindung derselben bei ruhiger Handhaltung ermöglicht wird.

The image displays a page from a piano exercise book, specifically for the piece 'L'Allegretto' by Franz Liszt. The score is written for the right hand and consists of four staves of music. The key signature is D major (two sharps: F# and C#), and the time signature is 2/4. The first staff begins with a treble clef and a key signature of two sharps. The music is characterized by rapid, ascending and descending runs, often with slurs and fingerings indicated by numbers 1 through 5. The second staff continues the pattern, ending with a repeat sign. The third staff is marked 'leggiero' (light) and includes a 'C' time signature change to common time (4/4). It features more complex rhythmic patterns and slurs. The fourth staff also includes a 'C' time signature change and ends with a repeat sign. The word 'etc.' appears twice, indicating that the exercises are part of a larger sequence. The overall style is that of a technical exercise book, focusing on finger dexterity and speed.

Exercises with Chromatic Tones

Übungen mit chromatischen Tönen

Allegro
legato

The musical score consists of six staves of music in treble clef, common time (C). The tempo is marked 'Allegro' and the articulation is 'legato'. The notation includes various fingerings, slurs, and repeat signs. The first staff begins with a 4-measure slur, followed by a 5-measure slur, and then a 4-measure slur. The second staff features a 3-measure slur, a 5-measure slur, and a 4-measure slur. The third staff includes a 6-measure slur, a 3-measure slur, and a 2-measure slur. The fourth staff has a 4-measure slur, a 5-measure slur, and a 4-measure slur. The fifth staff contains a 4-measure slur, a 3-measure slur, and a 4-measure slur. The sixth staff shows a 4-measure slur, a 2-measure slur, and a 4-measure slur. The piece concludes with a double bar line and repeat dots.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The time signature is 6/4. The key signature has one sharp (F#), indicating the key of D major or B minor. The first system includes the instruction *legato* in the left hand. Fingerings are indicated by numbers 1 through 5 above or below notes. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

System 1: Treble staff has fingerings 1 3 2, 5 3 4, 3, 5 3 4. Bass staff has fingerings 5 3 4 3, 2 3 2, 3 4, 2 3.

System 2: Treble staff has fingerings 1 2 1 2, 4 3 5, 2 1 2 1 2, 4 3 5 2. Bass staff has fingerings 5 4 5 4, 2 3 1 4, 5 4 5 2, 2 3 1 4.

System 3: Treble staff has fingerings 1 2 1 5, 3 4 2 3, 1, 3 4 2 3. Bass staff has fingerings 5 4 3, 3 2 4 3, 3, 3 2 4 3.

System 4: Treble staff has fingerings 5 4 5 3, 4 2 3 1, 5 4 5 3, 4 2 3 1. Bass staff has fingerings 1 2 1 3, 2 4 3 5, 1 2 1 3, 2 4 3 5.

System 5: Treble staff has fingerings 1 2 3 1, 2 5 3 4, 1, 1, 2 3. Bass staff has fingerings 5 4 3 5, 4 1 3 2, 5 5, 4 3.

System 6: Treble staff has fingerings 5 3 4 2 3, 1 2, 5 3 4 2, 3 1 2. Bass staff has fingerings 1 3 2 4, 3 5 4, 1 3 2 4, 3 5 4.

Preparatory Exercises for
the Scales

Vorstudien zu den Skalen

Each hand alone.
Jede Hand allein.

1. a) b)

2. a) b)

1. a) The thumb glides without tone to the next key.
b) The thumb strikes forcibly, but without tone.
2. a) Thumb held down. The other fingers touch the keys very lightly, without pressing them down.
b) Fingers 2, 3 and 4 strike with tone but with only moderate force.

1. a) Der Daumen gleitet tonlos nach der nächsten Taste.
b) Der Daumen schlägt kräftig doch tonlos an.
2. a) Der Daumen gehalten. Die anderen Finger berühren die Tasten ganz leicht und ohne dieselben herunterzudrücken.
b) Die Finger 2, 3, 4 schlagen mit Ton aber nur mässiger Kraft an.

Moderato

ten. ten.

Andante

c) Also pay attention to the unemployed fingers.

c) Man beobachte auch die unbeschäftigten Finger.

IV 1 5 1 5
III 1 4 1 4

III 4 1 4 1
IV 5 1 5 1

1 5 1 5
1 4 1 4

5 4 3 2 1
5 4 3 2 1

1 2 3 4 5
1 2 3 4 5

tenuto

2 3 2 3 2 3 2 3 2 4 2 4 2 4 2 4 2 2 2 2 2 2 2 5 2 5 2 5 2 5

legato, forte

leggiero, piano

2 1 3 1 4 1 5 1 4 1 3 1

Moderato

Allegro moderato

f

p

4 5 1 5 1
3 4 1 4 1
2 3 1 3 1

1 4 1 4 1 4
1 3 1 3 1 3
1 2 1 2 1 2

1 4 1 4 1 4
1 3 1 3 1 3
1 2 1 2 1 2

3 2 3
4 3 4
5 4 5

2 3 1 3 1
3 4 1 4 1
4 5 1 5 1

2 1 2 1 2 1
3 1 3 1 3 1
4 1 4 1 4 1

2 1 2
3 1 3
4 1 4

2 1
3 1
4 1

Later

Später

2 2 2 2 2 5 2 5

Allegro

A

B

C

Diatonic Scales (Major)

Diatonische Tonleitern (Dur)

R.H. alone
R.H. allein

L.H. alone
L.H. allein

* The outer side of the r.h. is to be turned a little more towards the right, that of the l.h. a little more towards the left.

1. r.h. ascending
l.h. descending
- a) At the moment the 2d finger strikes, the thumb is turned under so as to stand over the next key which it has to strike.
- b) The moment the thumb strikes after the 3d finger and 4th finger, the other fingers are brought over the keys which they are to strike. (To make this easier, watch the 2d finger only.)

2. r.h. descending
l.h. ascending
- a) The moment the thumb strikes, the 3d finger (and afterwards the 4th) should be passed over.
- b) The moment the 3d finger (or the 4th) strikes after the thumb, the latter should be brought over the next key which it is to strike.

Free entrance of thumb and 5th finger. Position of hand unchanged. The unemployed fingers must not touch the keys.

* Die Aussenseite der r.H. ist etwas mehr nach rechts, die der l.H. mehr nach links zu halten.

1. r.H. aufwärts
l.H. abwärts
- a) Der Daumen wird gleichzeitig mit dem Anschlag des 2. Fingers nach der von demselben nächst anzuschlagenden Taste untergesetzt.
- b) Mit dem Anschlag des Daumens nach dem 3. und nachher dem 4. Finger werden zugleich die anderen Finger über die von demselben anzuschlagenden Tasten gebracht. (Es dient zur Erleichterung lediglich den 2. Finger zu beobachten.)

2. r.H. abwärts
l.H. aufwärts
- a) Mit dem Anschlag des Daumens wird gleichzeitig der 3. und hernach der 4. Finger übergesetzt.
- b) Mit dem Anschlag des 3. Fingers nach dem Daumen und hernach des 4. Fingers, wird zugleich der Daumen nach der von demselben anzuschlagenden Taste bewegt.

Freier Einsatz des Daumens und 5. Fingers. Unveränderte Haltung der Hand. Die unbeschäftigten Finger dürfen die Tasten nicht berühren.

In the keys of C, G, D, A and A major the fingering is the same for both hands; same fingering in the r.h. for B major, and in the l.h. for F major.

In B, F# and D \flat major, each having five black keys, the 4th finger of the r.h. comes on A# (B \flat), and that of the l.h. on F# (G \flat).

In A \flat , E \flat and B \flat the 4th finger of the r.h. takes B \flat ; in the l.h. the 3d finger comes on the tonic, and the 4th finger on the fourth degree.

* In practising, keep to the regular scale-fingering. In playing, the 2d finger will be used here.

In den Tonarten C, G, D, A und E-Dur ist der Fingersatz in beiden Händen derselbe und wird auch in H r.H. und F Dur l.H. beibehalten.

In H, Fis und Des-Dur, jedesmal mit fünf Obertasten, ist der 4. Finger der r.H. auf Ais (B) und der l.H. auf Fis (Ges) zu setzen.

In As, Es und B-Dur bleibt der 4. Finger der r.H. auf B; in der l.H. wird der 3. Finger auf die Tonika und der 4. Finger auf die Quarte gesetzt.

* Im Studium ist der Fingersatz der Tonleitern beizubehalten. Im Spiel wird hier der 2. Finger benützt.

This image displays a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above the notes. There are also some dynamic markings, such as 'f' (forte) and 'p' (piano). The notation is written in a clear, professional style, typical of a printed musical score. The page is numbered '8' in the top right corner.

a)

Andante

b)

R.H. alone
R.H. allein

f legato

L.H. alone
L.H. allein

Scale-Exercise

Skalenübung

A

B

a) Positions for the Scales in Contrary Motion.

b) Strike the quarter-notes and lift the eighths with precision.

a) Positionen der Tonleiter in Gegenbewegung.

b) Genaues Anschlagen der Viertel- und Aufheben der Achtelnoten.

Allegro

a)

Minor Scales

Molltonleitern

a) To get a uniform effect of tone, the C-major scale-fingering is used throughout, even where the run begins or ends on another note.

a) Zur Erreichung eines einheitlichen Klanges wird der Fingersatz der C-Dur-Skala beibehalten, wenn auch der Lauf mit einem anderen Ton beginnt oder schliesst.

a)

harmon.

melod.

harmon.

melod.

harmon.

melod.

b) harmon.

melod.

harmon.

melod.

a) In the Minor Scales (of which the harmonic forms should be practised first) the fingerings of C, G, D, A, E, B and F minor are like those of the corresponding major scales. The only changes are in F \sharp , C \sharp , E \flat and B \flat , and as shown here.

b) In E \flat and B \flat the left-hand fingering is the same both for the harmonic and the melodic form, though it differs from that of the major scale.

a) In den Molltonarten, von denen die harmonischen zuerst geübt werden, bleiben die Fingersätze von C, G, D, A, E, H und F-Moll dieselben wie in den Durtonarten. Verändert werden sie nur in Fis, Cis, Gis, Es und B-Moll und wie hier angegeben.

b) In Es und B ist in der l. H. für die harmonische wie die melodische Molltonart derselbe Fingersatz zu benutzen, der jedoch von dem der Durtonart abweicht.

Further Models for the Practice of the Scales

According to these models all the scales are to be practised *forte*, *piano*, and (after the utmost evenness and facility have been acquired) *crescendo* ascending and *diminuendo* descending. Practise with each hand alone must always be kept up. Special practice is required for runs in the same direction (parallel motion), e.g., (A) octaves, (B) tenths or thirds, (C) sixths, both ascending and descending; also the very beneficial *staccato* with fingers swiftly springing back; the *non-legato*; and finally, for acquiring greater endurance, from *forte* to *fortissimo* and *piano* to *pianissimo*.

Weitere Formen für das Studium der Skalen

In diesen Formen sind alle Tonarten zu üben, *forte*, *piano*, und nachdem die grösste Gleichheit und Fertigkeit erreicht, aufwärts *crescendo* und abwärts *diminuendo*. Das Üben der einzelnen Hände ist stets fortzusetzen. Ein Spezialstudium erheischen die Läufe in einer Richtung – z.B. Parallelbewegung: aufwärts (A) Oktaven, (B) Dezimen oder Terzen, (C) Sexten; abwärts desgleichen – das nutzbringende *Staccato* mit rasch zurückspringenden Fingern, das *Non-legato*, sowie zur Erlangung grösserer Ausdauer *f* bis *ff* und *p* bis *pp*.

Allegro

A

B

C

A

B

Allegro molto

A **B** **C**

Through all keys
Durch alle Tonarten

Scale-Exercises

Same forms for practice as before

Skalenübungen

Die Übungsarten wie vorher



First system of musical notation, 6/4 time signature. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, with fingerings 3, 1, and 4 indicated above the first three notes. The lower staff begins with a bass clef and contains a series of eighth-note chords, with fingerings 1, 3, and 4 indicated below the first three notes. The system concludes with a double bar line and repeat dots.

Second system of musical notation, common time signature. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth-note chords. The lower staff begins with a bass clef and contains a series of eighth-note chords. The system concludes with a double bar line and repeat dots.

8va bassa.....

Third system of musical notation, common time signature. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth-note chords. The lower staff begins with a bass clef and contains a series of eighth-note chords. The system concludes with a double bar line and repeat dots.

8va bassa.....

Fourth system of musical notation, common time signature. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth-note chords, with a finger number 8 indicated above the first note. The lower staff begins with a bass clef and contains a series of eighth-note chords, with a finger number 3 indicated below the first note. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation, common time signature. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth-note chords, with fingerings 8, 2, 1, and 3 indicated above the first four notes. The lower staff begins with a bass clef and contains a series of eighth-note chords. The system concludes with a double bar line and repeat dots.

Arpeggios and Chord-Passages

Arpeggien und Akkordpassagen

a) *legato*

A

b)

B

a) Without stretches. Take care to make smooth connection between the 1st and 5th fingers.

b) With stretches. Let the fingers straighten out easily a very little, while retaining their respective positions for chord-playing. The thumb and 5th finger are held quietly over their keys, and must not move to and fro.

a) Ohne Spannen. Man beachte die Verbindung des 1. und 5. Fingers.

b) Mit Spannen. Die Finger werden ein wenig und leicht ausgestreckt und müssen ihre Akkordlage bewahren. Der Daumen und 5. Finger bleiben still über ihren Tasten und dürfen sich nicht hin- und herbewegen.

Handwritten number 8

Handwritten number 9

A

B

Handwritten number 10

A

B

Handwritten number 11

A

B

Handwritten number 12

A

B

Handwritten number 13

A

Also in A major
Auch As-Dur

B

Also in F# minor
Auch Fis-Moll

17

A *legato*

18

B

Also in Gb major
Auch Ges-Dur

Allegro,

R.H. alone
R.H. allein

L.H. alone
L.H. allein

A *Allegro*

B

22

C

23

A

24

B

L.H. alone
L.H. allein

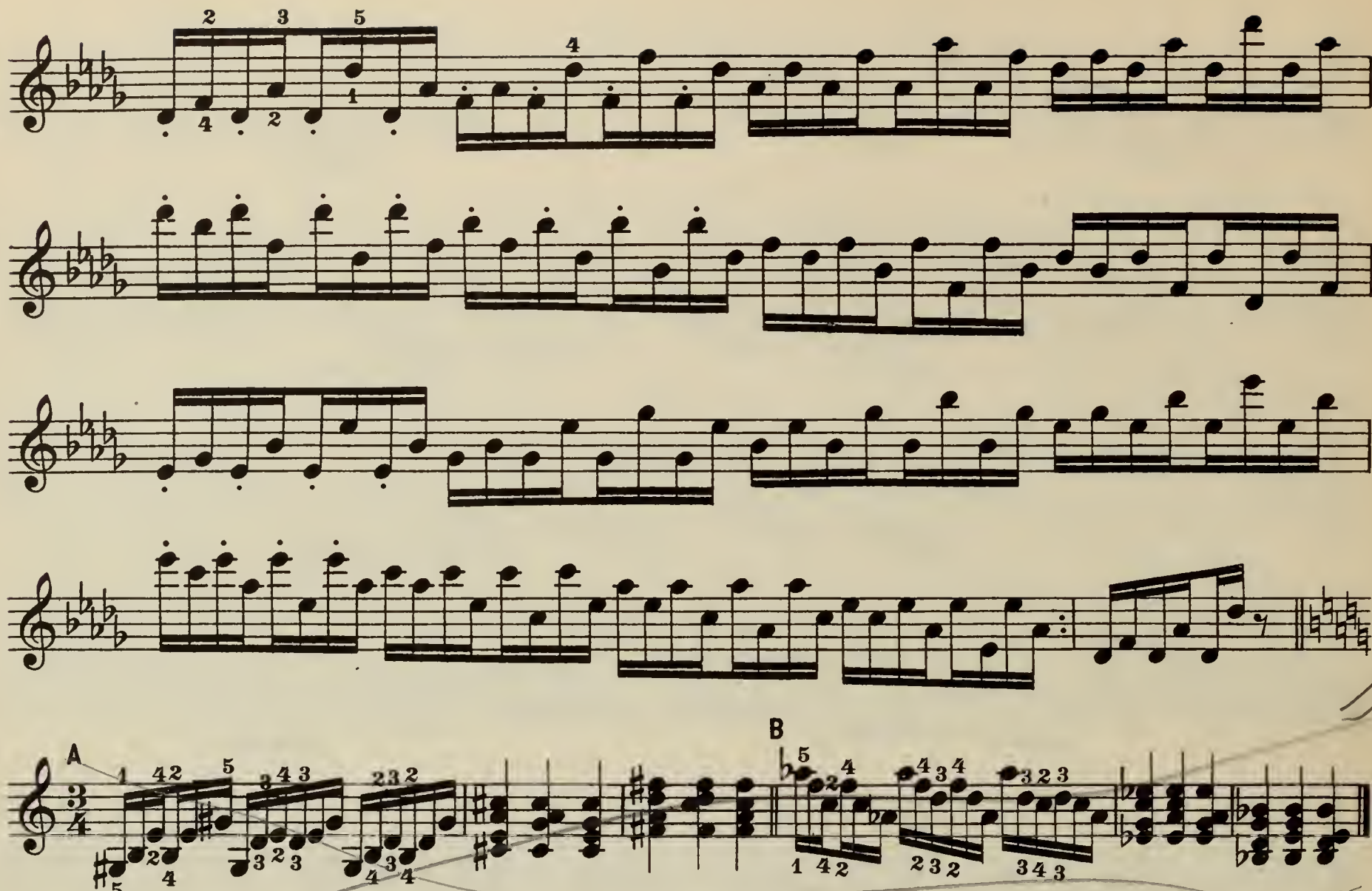
25

A

R.H. alone
R.H. allein

26

B



Grand Arpeggios

Position and movements of the hand are the same as for the scales, save that the outer side of the r. h. is turned more to the right, and that of the l. h. more to the left. The difficulties in passing over and under can be mastered only by dint of attentive practice, on account of the wider stretches.

Grosse Arpeggien

Die Position und Bewegungen der Hand sind dieselben wie bei den Tonleitern, doch ist die Aussenseite der r. H. mehr nach rechts und die der l. H. mehr nach links gewendet. Das Unter- und Übersetzen kann, der grösseren Spanschwierigkeit wegen, nur durch sorgfältiges Studium beherrscht werden.



White keys
Untertasten
Allegro

A

etc. etc.

Black keys
Obertasten

B

etc. etc. etc.

One black key
Eine Obertaste

A

etc. etc. etc.

The image displays a page from a musical score, likely for a piano. The score is written in a single system with three staves. The first staff is in bass clef, the second in treble clef, and the third in bass clef. The music is in 3/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as treble and bass staves, clefs, time signatures, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The score includes various musical notations such as treble and bass staves, clefs, time signatures, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The score includes various musical notations such as treble and bass staves, clefs, time signatures, and fingerings.

Begin on black keys
Mit Obertasten anfangen

Begin on black keys
Mit Obertasten anfangen

A

Also in D major
Auch D-Dur

B

Also in C minor

Also in D major
Auch D-Dur

Also in G minor
Auch G-Moll

Two black keys
Zwei Obertasten

Zwei Obertasten

A

B

A

B

etc.

Begin on black keys
Mit Obertasten anfangen

A

B

Preparatory Exercises for Seventh-chords | Vorübungen zu Septimenakkorden

Andante

Diminished Seventh-chords

Verminderte Septimenakkorde

Allegro

etc.

Begin on black keys
Mit Obertasten anfangen

The first five pairs of exercises are for the right and left hands together. They consist of scales and arpeggios in G major and G minor, with various fingerings and slurs indicated.

R.H. alone
R.H. allein

This exercise is for the right hand alone, featuring scales and arpeggios in G major and G minor, with various fingerings and slurs indicated.

L.H. alone
L.H. allein

This exercise is for the left hand alone, featuring scales and arpeggios in G major and G minor, with various fingerings and slurs indicated.

8va bassa

legato

The final two exercises are for the right hand alone, featuring scales and arpeggios in G major and G minor, with various fingerings and slurs indicated. The first exercise is marked *legato*.

* By employing the thumb on the first note of each figure, the phrase-beginnings are more clearly emphasized.

* Die jedesmalige Benützung des Daumens auf der ersten Note dient zur Bestimmtheit des Einsatzes.

II 5
I 1

A

Also
Auch

B

I 1 4
II 5

II 5
I 1

More difficult stretches
Schwierigeres Spannen

A

Also
Auch

B

I 1 4
II 5

II 5
I 1

Begin on black keys
Mit Obertasten anfangen

A (I)

(II)

Also
Auch

B.(I) (II)

(III)

Also Auch

A *

Also Auch

B

Also Auch

Two black keys
Zwei Obertasten

A

B

A

B

* In both hands with same finger on the black key.

* In beiden Händen mit demselben Finger auf der Obertaste.

A

B

I 1 4
II 5

II 5
I 1 4

Begin on black keys
Mit Obertasten anfangen

A

B

A

B

A

B

A

B

A

B

A

B

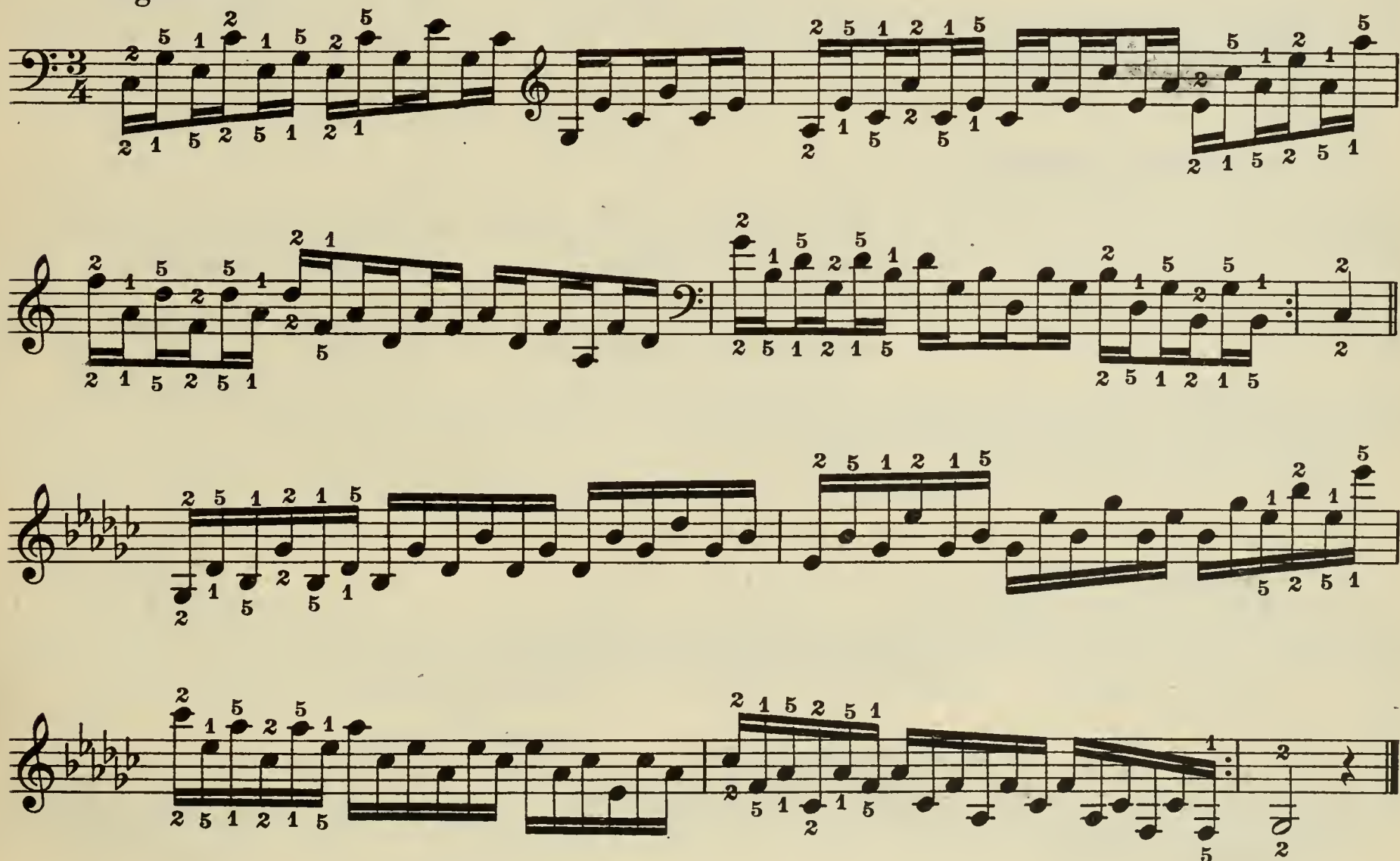
Three black keys
Drei Obertasten



Connecting the Fingers { 2-5 and 1-2, r. h.
2-1 and 5-2, l. h.

Verbindung der Finger: { r. H. 2, 5 und 1, 2
l. H. 2, 1 und 5, 2

legato molto



Three- and Four-Finger Exercises

Drei- und Vierfinger-Übungen

legato

etc.

R. H.

3 5 3 4 5 3 3 5 4 5 3 5 4 5

1 *legato* 1

L. H.

3 5 3 4 5 3 3 5 4 5 3 5 4 5

1 2 3 4 1 2 1 4 5 4 3 2 5 4 5 2

1 4 1 2 1 4 5 2 1 2 1 4 5 4

1 2 1 4 5 4 5 2 1 2 1 4 5 4

1 2 1 4 5 2 1 2 1 4 5 4 5

etc.

The two fingers engaged in playing the trill must be raised to the same height and strike their keys with equal force.

Die beiden, den Triller ausführenden Finger sind in gleicher Höhe aufzuheben und müssen die Tasten gleichmä-
ssig anschlagen.

Moderato

The musical score for 'The Trill' (Triller) in Moderato tempo consists of eight staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Above the notes, there are numerous fingerings indicated by numbers 1-5. Some staves also have Roman numerals (I, II, III, IV) indicating finger groups. The score includes various trill exercises, some marked with 'etc.' and some with repeat signs. The final staff ends with a double bar line and repeat dots.

R.H. A

L.H.

B

First four staves of musical notation for a single melodic line. The notation includes various fingerings (1-5) and articulations. The fourth staff ends with *etc.*

Two staves of musical notation featuring complex rhythmic patterns and fingerings. The first staff has a C-clef and the second has a B-clef. Fingerings are indicated by numbers 1-5 above or below notes.

R. H.
alone
allein

L. H.
alone
allein

Two staves of musical notation for right and left hand solo sections. The right hand staff has a C-clef and the left hand staff has a B-clef. Both staves include fingerings and a repeat sign at the end.

Two staves of musical notation for right and left hand solo sections, continuing from the previous block. Both staves include fingerings and a repeat sign at the end.

* More difficult positions.

* Schwierigere Lagen.

Thirds

In paired notes (thirds, sixths, etc.) both parts must be brought out with equal distinctness. When paired notes are practised too early and too continuously, especially in the wider intervals, the hand is apt to become tired and the fingers stiff – a result which can be avoided by practising them as broken intervals (also a valuable exercise).

Terzen

In Doppelgriffen (Terzen, Sexten etc.) müssen die einzelnen Stimmen in gleicher Deutlichkeit zur Geltung kommen. Das zu frühzeitige und unausgesetzte Üben der Doppelnoten, besonders in weiter Lage, verursacht oftmals eine Ermüdung der Hand und Steifheit der Finger, die durch ein (auch nutzbringendes) Studium derselben ingebrochener Weise verhütet werden.

A

legato

bis

B

staccato *etc.*

bis

bis

A B

etc. etc. etc.

Moderato

leg.

Staccato: the quarter-notes held down
die Viertelnoten gehalten

A *legato*

etc.

B *legato*

etc.

A

legato etc. etc.

B

legato

leg. 3 *etc.* *legato 2* *etc.*

Each hand
alone
Jede Hand
allein

legato

Allegro

f *etc.* *etc.*

p *etc.* *etc.* *etc.*

Allegro

First system of the musical score. The piano part (left) is in C major, 4/4 time, marked *f* (forte). The violin part (right) is in C major, 4/4 time, marked *p* (piano). Both parts feature rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes. The piano part includes a *legato* marking for the first two measures.

Second system of the musical score. The piano part (left) is in C major, 4/4 time, marked *staccato*. The violin part (right) is in C major, 4/4 time, marked *etc.*. Both parts continue with rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes.

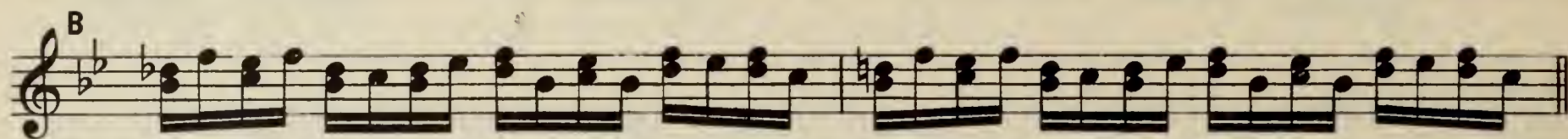
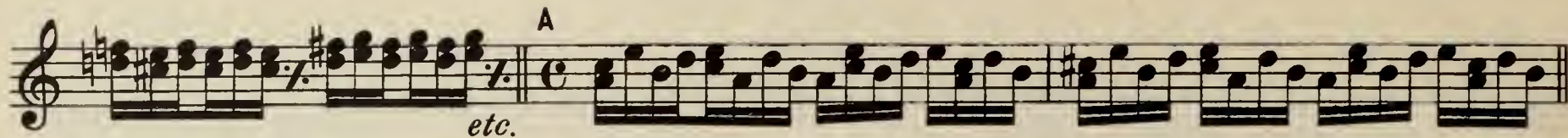
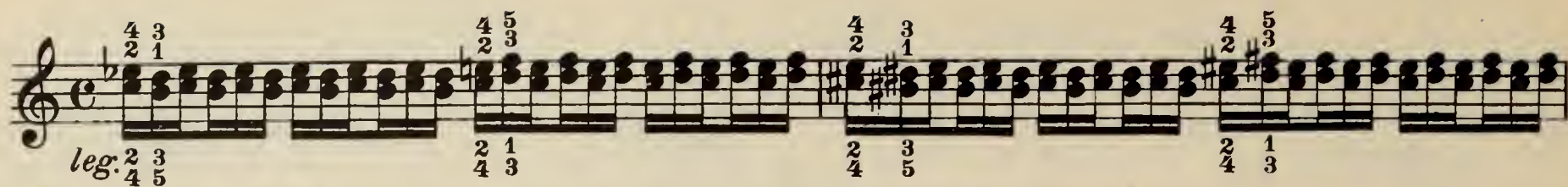
Third system of the musical score. The piano part (left) is in C major, 4/4 time, marked *legato*. The violin part (right) is in C major, 4/4 time. Both parts continue with rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes.

Fourth system of the musical score. The piano part (left) is in C major, 4/4 time, marked *f* (forte). The violin part (right) is in C major, 4/4 time, marked *Allegro*. Both parts continue with rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes.

Fifth system of the musical score. The piano part (left) is in C major, 4/4 time, marked *pp* (pianissimo). The violin part (right) is in C major, 4/4 time. Both parts continue with rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes.

Trills

Triller



Forms A, B and C also in C, C# and D.

Die Formen A, B und C auch in C, Cis und D.

Moderato



Preparatory Exercises to Scales in Thirds

Vorübungen zu den Terzen-Skalen

A *Lento*

legato

Each hand alone
Jede Hand allein

etc.

B

etc.

legato

etc.

* Practice of these preparatory exercises must be continued together with that of the scales themselves.

* Das Studium dieser Vorübungen ist noch mit dem der Skalen selbst fortzusetzen.

B

etc. *etc.*

A Più mosso

B

R. H. alone
allein

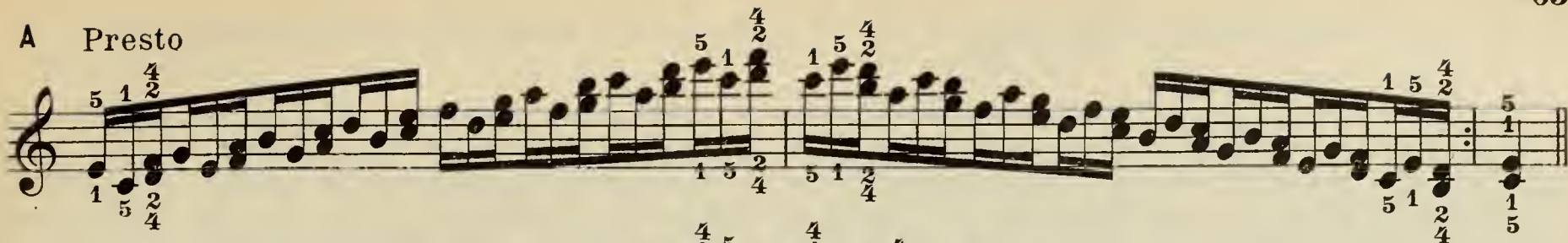
L. H. alone
allein

Allegro

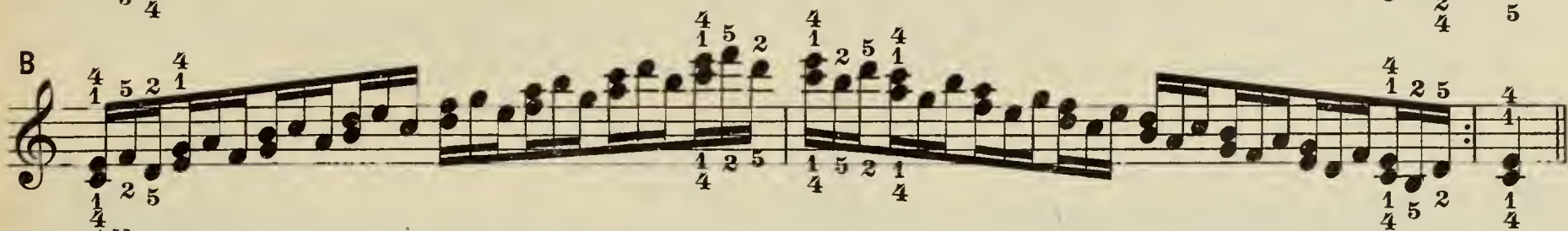
etc. *etc.*

etc. *etc.*

A Presto



B

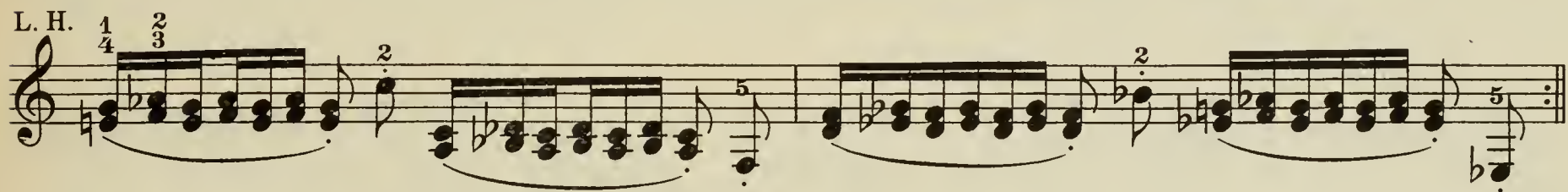


Allegro

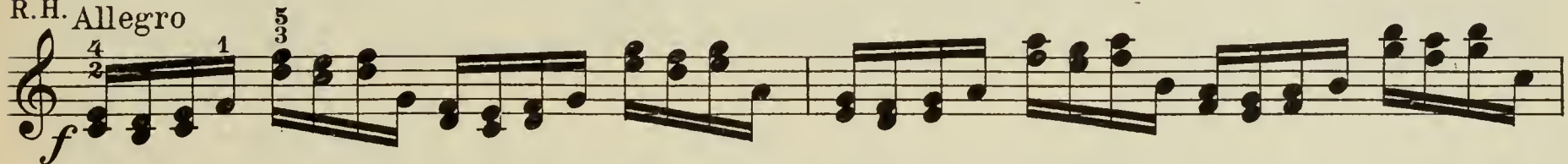
R. H.



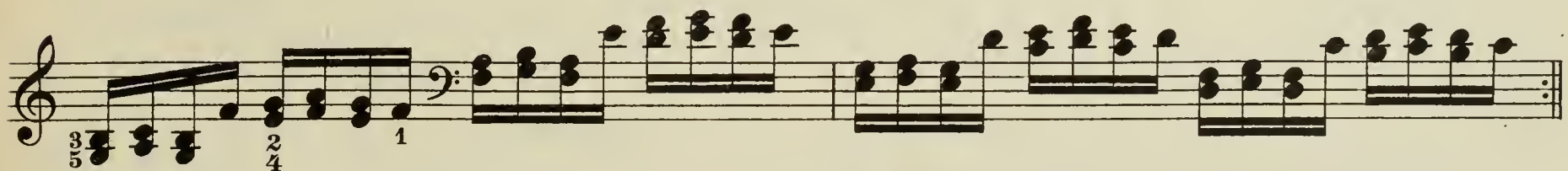
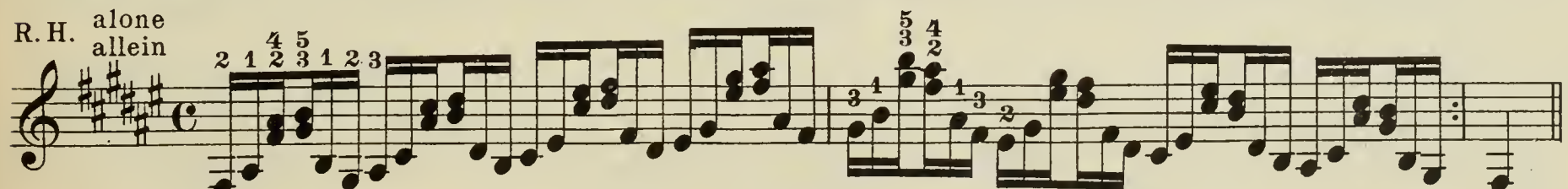
L. H.



R.H. Allegro



L. H.

R. H. alone
allein*p legato*L. H. alone
allein

Scales in Thirds

Scales in thirds and sixths (which see) should at first be practised as broken intervals; also (ascending) *legato* in the higher part and *staccato* in the lower part, and (descending) *staccato* in the higher part and *legato* in the lower; through two, and then four octaves in parallel motion, and through two octaves in contrary motion.

Terzen-Skalen

Die Terzen- und Sexten-Skalen (siehe dieselben) sind anfangs gebrochen zu üben, wie auch aufwärts in der Oberstimme *legato*, in der Unterstimme *staccato* und abwärts die Oberstimme *staccato*, die Unterstimme *legato* durch zwei, nachher vier Oktaven in Parallel- und durch zwei Oktaven in Gegenbewegung.

The musical score consists of two systems of exercises for Right Hand (R.H.) and Left Hand (L.H.). The first system includes ascending and descending scales in parallel motion, with fingerings indicated above and below notes. The second system includes scales in contrary motion, with 'legato' and 'staccato' markings. The third system shows scales in parallel motion with 'legato' and 'stacc.' markings. The fourth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The fifth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The sixth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The seventh system shows scales in parallel motion with 'legato' and 'stacc.' markings. The eighth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The ninth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The tenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The eleventh system shows scales in parallel motion with 'legato' and 'stacc.' markings. The twelfth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The thirteenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The fourteenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The fifteenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The sixteenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The seventeenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The eighteenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The nineteenth system shows scales in parallel motion with 'legato' and 'stacc.' markings. The twentieth system shows scales in parallel motion with 'legato' and 'stacc.' markings.

* Practical fingerings for the remaining scales in thirds and especially those in sixths may be found in Alexander Dreyschock's "Schule der Tonleitern"

* Praktische Fingersätze der fernerer Terzen- und insbesondere Sexten-Skalen findet man in Alexander Dreyschocks „Schule der Tonleitern“.

Each hand
alone
Jede Hand
allein

Each hand
alone
Jede Hand
allein

C-min.
C-Moll

R. H. 4 3 3 3 4

L. H.

G min.
G-Moll

The image shows a musical score for a piece titled 'Each hand alone' (Jede Hand allein). The key signature is C minor (C-Moll), indicated by three flats (Bb, Eb, Ab). The score is written for two hands: Right Hand (R. H.) and Left Hand (L. H.). The R. H. part is in treble clef and the L. H. part is in bass clef. The R. H. part consists of a series of eighth notes, with fingerings 4, 3, 3, 3, 4 indicated above the notes. The L. H. part consists of a series of eighth notes, with fingerings 3, 5, 1, 3, 1, 2, 1, 3 indicated below the notes. The score is divided into two measures by a double bar line. The first measure contains the R. H. and L. H. parts, and the second measure contains the R. H. and L. H. parts. The R. H. part ends with a repeat sign (two dots) and the L. H. part ends with a repeat sign (two dots). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece is numbered 100.

[illegible][illegible]

B \flat min.
R. H. B-Moll

L. H.

F min.
R. H. F-Moll

3 1 3 1 4 2

L. H.

1 2 1 2 3 4 3 4

Staccato-Übungen

Finger-staccato (see **Staccato Touch**, p. 6). Throughout with full, round tone.

Fingerstaccato (siehe Staccato-Anschlag, Seite 6).
Stets gesunder, voller Ton.

This image displays a page of musical notation for a piano piece, consisting of three systems of staves. Each system contains a treble staff and a bass staff, both in common time (C). The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above or below the notes. The first system has a key signature of one flat (B-flat). The second system continues the piece with similar notation. The third system concludes the piece with a final chord in the bass staff. The overall style is that of a traditional piano method book or a technical exercise sheet.

Practise also in D \flat and B.

Auch in Des und in H-Dur zu üben.

A

Staff A: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

B

Staff B: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

Continuation of Staff B: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

Allegro moderato

Staff 1: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

Staff 2: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

Staff 3: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

Staff 4: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

R. H.
alone
allein

Staff 5: Treble clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G4 (1), A4 (2), B4 (2), C5 (2), D5 (3), E5 (3), F5 (3), G5 (3), A5 (4), B5 (4), C6 (4), D6 (5), E6 (5), F6 (5), G6 (5), A6 (4), B6 (4), C7 (4), D7 (3), E7 (3), F7 (3), G7 (2), A7 (2), B7 (2), C8 (1), D8 (1), E8 (5), F8 (5).

L. H.
alone
allein

Staff 6: Bass clef, C major, 2/4 time. It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The sequence of notes is: G3 (1), F3 (2), E3 (2), D3 (2), C3 (3), B2 (3), A2 (3), G2 (3), F2 (4), E2 (4), D2 (4), C2 (5), B1 (5), A1 (5), G1 (5), F1 (4), E1 (4), D1 (4), C1 (3), B0 (3), A0 (3), G0 (2), F0 (2), E0 (2), D0 (1), C0 (1), B0 (5), A0 (5).

A

B

staccato sempre

bis *etc.*

L.H. 2 octaves lower
L.H. 2 Oktaven tiefer

staccato *bis*

bis

bis *etc.* *stacc.* *bis*

bis

* Carefully avoid twisting the hand or raising the wrist.

* Man vermeide jedes Drehen der Hand oder Heben des Handgelenks.

Chromatic Exercises

Chromatische Übungen

legato

5 4 3 3 4 3 4 3

2 4 1 3 2 1 2 1 1 2

5 2 4 1 4 4 1 2 4 1 4 1 2 4 4 1 2

1 4 2 1 3 4 1 4 2 1 3 4 1 2 1 3 4 1 1

5 4 3 1 5 2 5 3 1 5 3 1 5 2 5 3 1 5 2 5 2

1 3 4 5 1 3 2 5 1 3 2 5 1 3 1 3 1

* After these exercises are thoroughly learned, alternate them frequently with exercises in wider intervals.

* Diese Übungen sollen, nachdem sie erlernt worden, auch öfters mit Übungen in weiter Lage abgewechselt werden.

This page contains three systems of musical notation for a piano exercise. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and fingerings (numbers 1-4). The word "etc." is used to indicate that the patterns can be continued. The first system has a key signature of one flat (B-flat). The second system has a key signature of two flats (B-flat and E-flat). The third system has a key signature of three flats (B-flat, E-flat, and A-flat). The notation is arranged in a grid-like fashion, with each system occupying a horizontal space. The fingerings are written below the notes, and the "etc." is written above the notes. The overall layout is clean and professional, typical of a music textbook or exercise book.

A. Allegro

A Allegro

The musical score for the 'A' section is written on a single staff in treble clef with a common time signature (C). The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above or below the notes. There are several trills indicated by a circled '2'. The piece ends with a double bar line.

B

legato

I 5 3 4 5 4 5 4 5 3 4 5 4 etc. 5 4 5 4 3 5 4 5 4 5 4 3 etc.

II 4 3 4 5 3 4 3 4 3 4 5 3 etc. 4 3 5 4 3 4 3 4 3 5 4 3 etc.

* Passing the 3d and 4th fingers *over* the 5th, the 3d finger *over* the 4th, also passing the 5th finger *under* the 3d and 4th, and the 4th finger *under* the 3d, require that the hand should be held in a position differing from the former one, namely, the inner side of the r.h. towards the right, that of the l.h. towards the left.

* Das Übersetzen des 3. und 4. Fingers über den 5., des 3. Fingers über den 4., das Untersetzen des 5. Fingers unter den 3. und 4., des 4. Fingers unter den 3. bedingen eine *zweite*, von der vorherigen abweichende und umgekehrte Haltung der Hand: *Innenseite* der r.H. nach *rechts*, die der l.H. nach *links*.

Preparation.
Vorübung.

R. H. alone
allein

L. H. alone
allein

legato

4 3 4 3 4 3 4 3 4 3 4 2
5 4 3 5 3 5 3 5 3 5 3 5 2

5 4 5 4 5 4 5 4 5 4 5 2

2 3 4 2 3 2 3 4 2 3 2 3 etc. 2 4 2 4 2 4 3 2 4 2 4 3 etc.

* 1 4 1 4 $\frac{3}{2}$ 1 4 1 4 1 4 $\frac{3}{2}$ etc. 1 $\frac{3}{2}$ 4 1 4 1 4 1 $\frac{3}{2}$ 4 1 4 etc.

** *f* 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5

* *f* or *p*. In *forte* use the 3d finger, in *piano* the 2d.

** When the chromatic scales are executed very swiftly and brilliantly, the fingers may be "run out" (bringing the 5th finger on a black key), thus avoiding a too frequent passing over and under.

* *f* oder *p*. Im *Forte* ist der 3., im *Piano* der 2. Finger anzuwenden.

** In der sehr schnellen und brillanten Ausführung der chromatischen Skalen können auch die Finger ausgespielt werden, (mit Benützung des 5. Fingers auf der Obertaste) wodurch ein häufiges Über- und Untersetzen umgangen wird.

Finger-spreading

Spannübungen

R. H.
alone
allein

L. H.
alone
allein

* III 4 5
II 3 4
I 2 3

etc. etc. etc. etc.

2 5
1 2

2 5
1 2

etc. etc. etc. etc.

1 2
2 5

1 2
2 5

3 5
2 4

3 5
2 4

etc. etc. etc. etc.

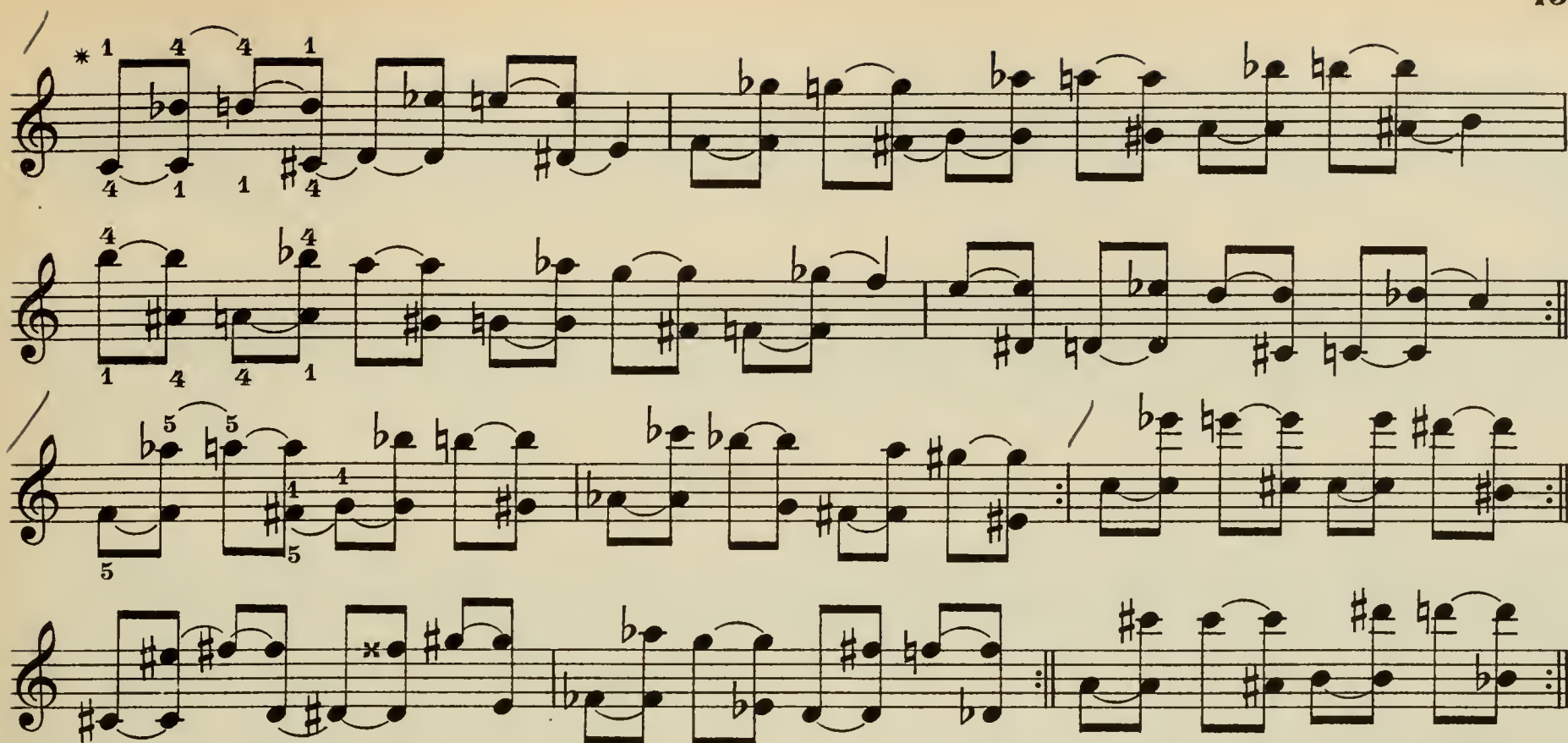
2 4
3 5

2 4
3 5

etc. etc. etc. etc.

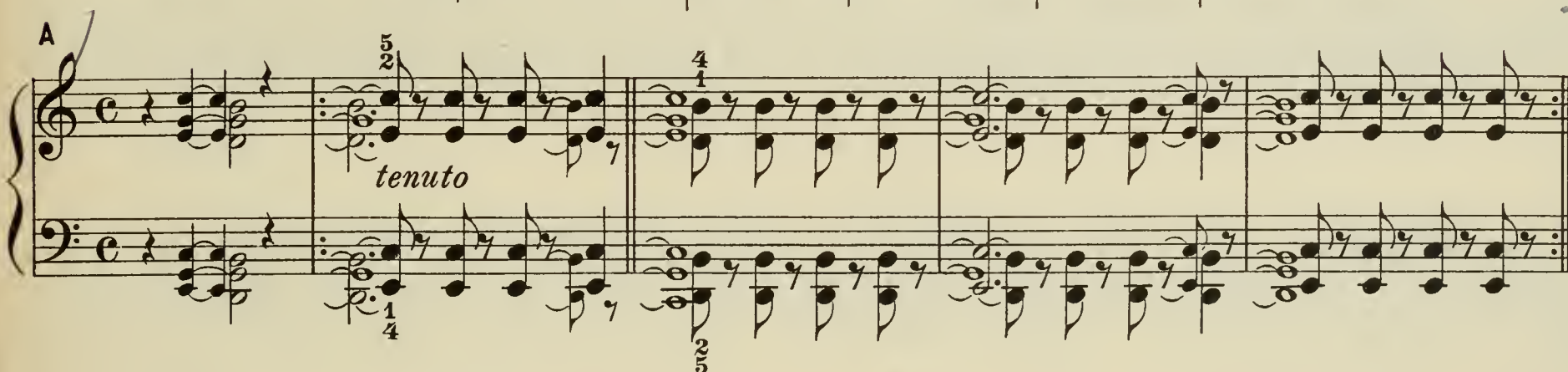
* The fingers should not be spread apart continuously in one and the same direction, but continually alternating; *i. e.*, a) towards the right, moving the finger on that side upwards to its key, and b) towards the left, moving the finger on that side downwards to its key. The hand may turn slightly one way or the other, the elbow following quietly. Keep the wrist loose. The fingers are not in strict playing-position, but somewhat stretched.

* Das Spannen soll nicht in ein und derselben, sondern in fortwährend abwechselnder Richtung geübt werden, a) *nach rechts*, mit dem rechtsliegenden Finger auf der Taste nach oben, b) *nach links*, mit dem linksliegenden Finger nach unten. Ein leichtes Hin- und Herdrehen der Hand, bei welchem der Ellbogen sich ruhig mitbewegt. Das Handgelenk lose. Die Finger verlangen keine Spielposition und werden ein wenig ausgestreckt.



* The 4th or 5th finger used on the black key should slide down to the next-following white key, in alternation with the thumb.

* Der die *Obertaste* benützende 4. bzw. 5. Finger wird, mit dem Daumen abwechselnd, auf der Taste nach oben heraufgezogen.



* Read Remark on the Thirds. - Hold the 2d and 4th fingers slightly bent, not stretched. The thumb and 5th finger should move freely, and must not be held stiffly. In playing thirds and sixths, when the three long fingers come on white keys they must play *between* the black keys, while thumb and 5th finger strike *close* to the latter.

* Siehe Anmerkung zu den Terzen. Der 2. und 4. Finger nicht ausgestreckt und stets leicht gebogen; der Daumen und 5. Finger bewegen sich frei und dürfen nicht versteift werden. In Terzen und Sexten sind die Mittelfinger, wenn auf Untertasten, zwischen den Obertasten, und der Daumen und 5. Finger nahe an denselben zu halten.

B

staccato

A

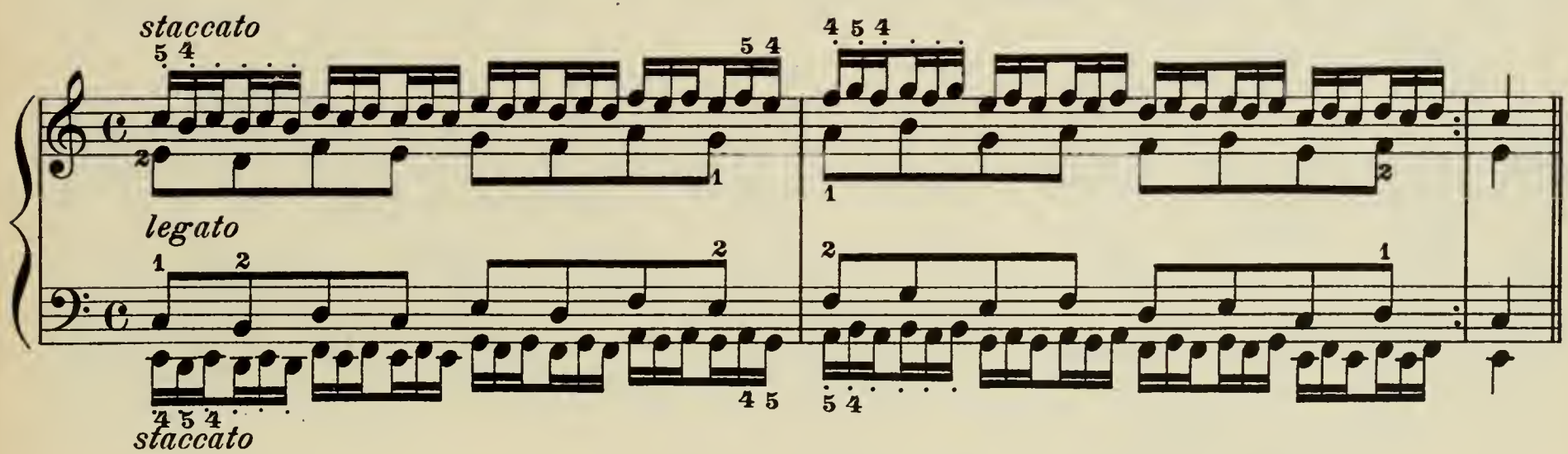
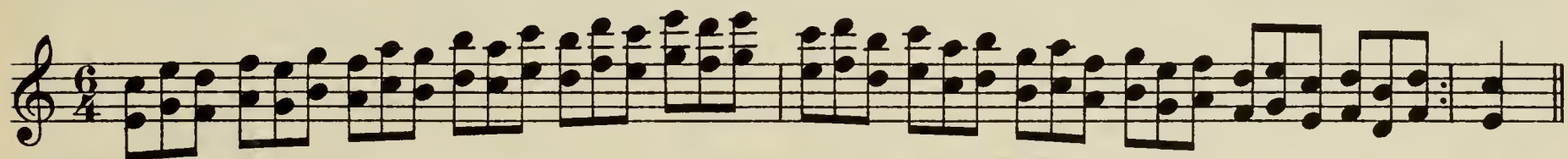
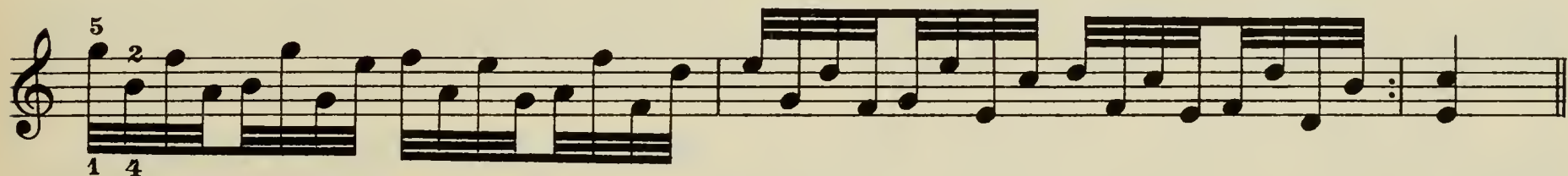
legato

B

bis

staccato etc.

bis



A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time, featuring a continuous eighth-note accompaniment. The melody is written in the treble clef, and the bass line is in the bass clef. The tempo is marked "Allegretto". The lyrics are written below the piano part, and the vocal line is indicated by a bracket on the right side of the score.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible font, and the notes are well-spaced. The overall style is that of a traditional children's songbook.

[illegible]

The second exercise consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes, with fingerings 4 and 5 indicated for the first two notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line is composed of eighth notes, with fingerings 2 and 1 indicated for the first two notes. Both staves end with a double bar line and repeat dots.

Moderato legato

A

Allegro, leggiero

A

Più allegro, leggiero

B

Allegro, legato

A

B

Allegro moderato

A

legato

B

C

Preparation for Scales in Sixths

Vorübungen zu den Sexten-Skalen

R. H. alone
allein

L. H. alone
allein

R. H. alone
allein

legato

L. H. alone
allein

R. H. alone
allein

L. H. alone
allein

Allegro moderato

A

B

Lento

legato

R. H. A
alone
allein

B

L. H.
alone
allein

legato

Allegro moderato

A *Andrto moderato*

5 2 4 1 3 1 5 2 3 1 1 4 1 3 2 5 1 3 1 4 3 1 2 5

R. H.
alone
allein

L.H.
alone
allein

1 3 4 1 3 4 2
1 3 4 1 3 4 3

R. H.
alone
allein

4 3 4 3

4 3 4 5

5 3

5 3 5

2 1 2

2 1 2

L. H.
alone
allein

This musical score is for the left hand of a piece titled 'The Swan Song'. It is written on a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one flat (B-flat), and the time signature is 3/4. The piece is in common time, indicated by a 'C' time signature. The score consists of two systems. The first system has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The second system has a key signature change to three flats (B-flat, E-flat, and A-flat) and a time signature change to 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks.

[illegible]

Scales in Sixths

Sexten-Skalen

R. H. 

L. H. 

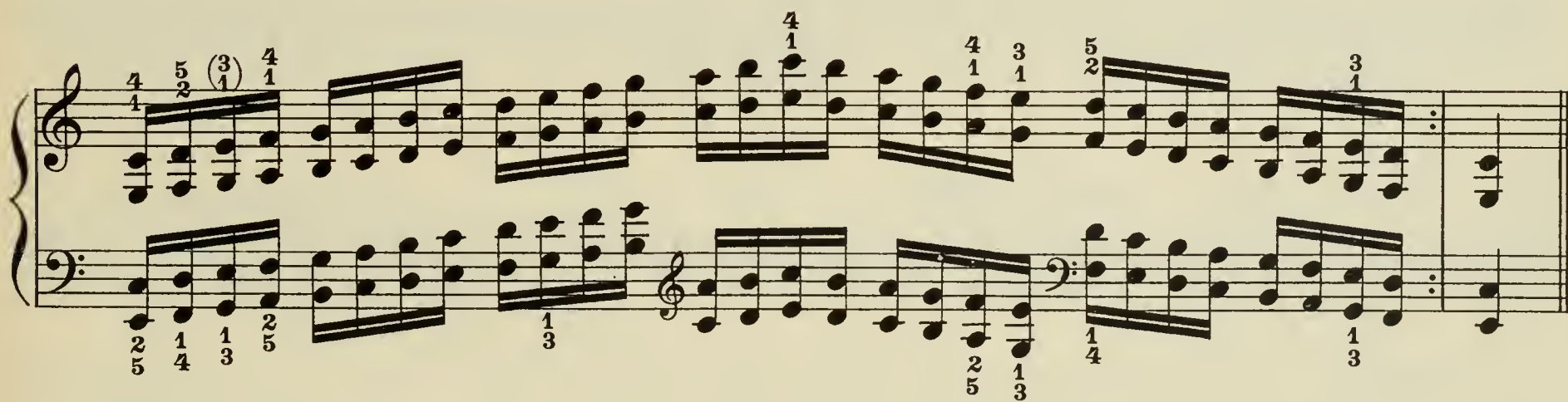


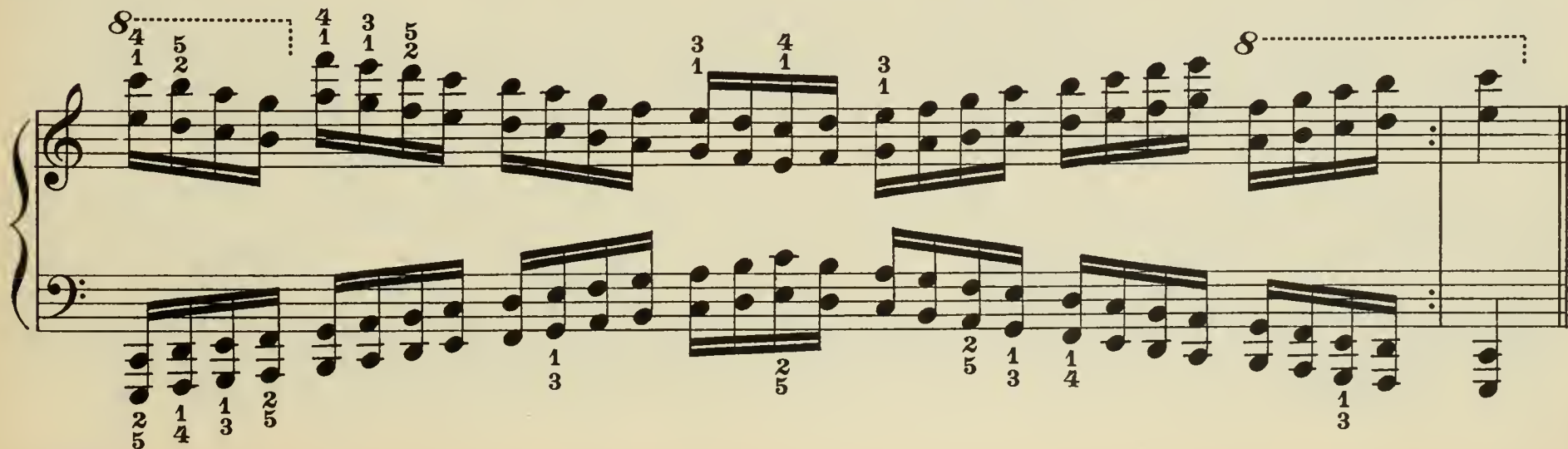
R. H. *legato* 

L. H. *legato* 

stacc. 

stacc. 





legato *bis* *bis*

etc. *etc.* *etc.* *etc.*

Successions requiring special practice in the Minor Scales in Sixths.

Verbindungen, die in den Sexten- (Moll-) Skalen besonders zu üben sind.

C minor C-Moll
R. H. 5 3 4 2 1 1 5 4 1

G minor G-Moll
L. H. 2 5 1 4 3 1 4 3 5 4 2 1 2 5

D minor D-Moll
R. H. 5 4 2 1 3 5 2 1 4 3 5 3

A minor A-Moll
L. H. 1 4 2 5 1 3 1 4 1 3 2 5

E minor E-Moll
R. H. 5 2 3 1 5 2 5 2 5 2 5 3 1

H minor H-Moll
L. H. 1 4 1 3 1 4 1 2 1 3 5 3

R. H. 3 1 5 2 5 4 5 2 1 2 3 1 5 2 3 1

F# minor Fis-Moll
L. H. 1 4 2 5 1 3 5 3 1 4 2 5 1 3 4 3

E minor E-Moll
R. H. 5 2 4 1 3 1 5 2 3 1 5 2 4 1 5 2 4 1

L. H. 2 5 1 4 1 3 1 2 1 1 1 4 5 3 4 3

Bb minor B-Moll
R. H. 4 1 3 1 5 2 5 4 1 5 2 3 1 5 2 4 1

L. H. 2 5 1 4 1 3 1 4 1 3 2 5 1 3 2 5 1 4

F minor F-Moll
R. H. 4 1 3 1 5 2 3 1 5 2 4 1 5 2 4 1 3 1

L. H. 2 5 1 4 2 5 1 3 1 4 1 3 2 5 1 3 1 4 2 5 1 4

The tip-joint of the thumb should be slightly bent inward. The 5th finger is held almost vertically.

The wrist is to be held higher than when playing with finger-action. The thumb and 5th finger, held as described above, catch their keys as if with prongs, and retain the octave-position when the hand is raised. The unemployed fingers are held in correct position over the keys indicated by small notes, 2 3, 3 4 and 4 5 each being a major second apart. During the movements of the wrist, the forearm remains perfectly quiet. The inner side of the r. h. is bent somewhat to the right, that of the l. h. somewhat to the left. The smooth connection between white and black keys must be effected without pushing the arm back and forth. At first, the 5th finger is to be used on black keys; later the 4th. After the student has learned to play octaves faultlessly and easily with these fingers, he should practise them with the 4th finger on white keys and the 3d finger on black keys.

Der Daumen im vorderen Gliede ein wenig nach innen gebogen; der 5. Finger fast stehend.

Das Handgelenk höher als im Spiel mit Fingeraktion. Der Daumen und 5. Finger, in ähnlicher Position wie vorher, greifen ihre Tasten zangenartig an und verbleiben beim Aufheben der Hand in Oktavenlage. Die unbeschäftigten Finger sind in korrekter Position über die, durch kleine Noten bezeichneten Tasten zu halten: 2 3, 3 4, 4 5 über je eine grosse Secunde. Bei den Handgelenksbewegungen bleibt der Vorderarm vollkommen still. Die Innenseite der r. H. ist mehr nach rechts, die der l. H. mehr nach links zu halten. Die Verbindung der Unter- und Obertasten muss ohne Rückung des Arms vollzogen werden. Anfangs ist auf den Obertasten der 5., später der 4. Finger zu benützen. Nachdem der Spieler *Oktaven* mit diesen Fingern fehlerlos und mit Leichtigkeit auszuführen vermag, sollen dieselben mit dem 4. Finger auf Unter- und dem 3. Finger auf Obertasten studiert werden.

1. A

B

2. A

etc. etc.

B

etc. etc.

1. A

etc.

2. A

etc.

A

stacc.

8

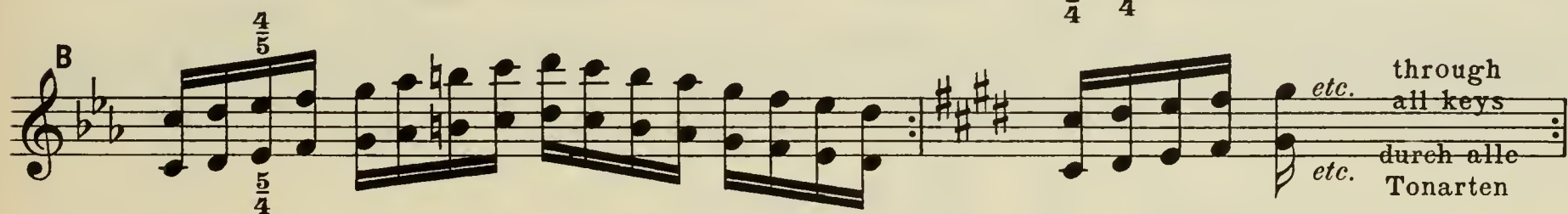
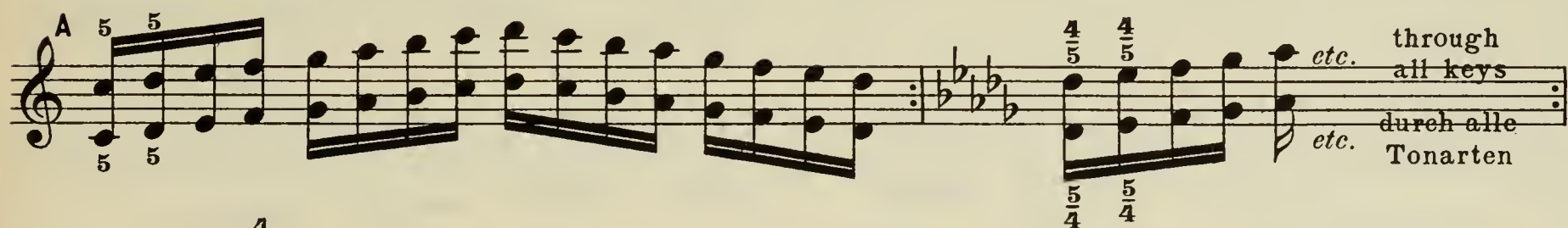
stacc.

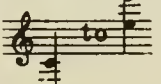
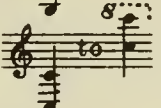
stacc.

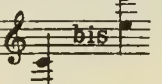
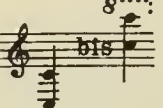


Scales and Seventh-Chords

Skalen und Septimenakkorde



* For increasing the endurance, the forms marked A, B, C and D are later to be practised continuously, two measures each upward and downward, from  and the seventh-chords three measures, from 

* Zur grösseren Ausdauer sind später die Formen A, B, C and D ohne Unterbrechung zu üben: zwei Takte auf und abwärts von  und in den Septimenakkorden drei Oktaven von 

A

stacc.

I 4 4
II 5 5

B

1. A

ten. *etc.* *etc.* *stacc.* *etc.*

B

etc. *etc.* *etc.*

* Sideways movement of the hand towards the 5th finger, which must repeat rapidly and accent sharply.

* Seitenbewegung der Hand nach dem 5. Finger, der rasch repetieren und scharf akzentuieren muss.

2. A

B

Black keys
Obertasten

etc. through all positions,
on the white keys

etc. durch alle Positionen
auf den Untertasten

* Major and Minor
Dur und Moll

24317 * Through all the keys. Afterwards through three octaves and in quicker tempo, on the black keys only, (a) with 5th, (b) with 4th finger.

* Durch alle Tonarten. Nachher durch drei Oktaven und in schnellerem Tempo. Auf Obertasten ausschliesslich: a) 5., b) 4. Finger.

staccato

Legato Octaves

Legato Oktaven

*Slowly
Langsam
legato*

A * *etc.*

B *etc.*

legato sempre

legato

A

B

* Sliding the thumb. When passing the 4th finger over the 5th, the latter is brought swiftly over the key to be struck next; do the same with the 4th finger when the 5th passes under it. In either case, do not lift the thumb from its key. Hold the arm easily, and let the forearm follow the movement slightly.

* Der Daumen gleitend. Im Übersetzen des 4. Finger über den 5. wird der letztere rasch nach der nächst anzuschlagenden Taste gebracht, desgleichen der 4. Finger im Untersetzen des 5. unter den 4. Hierbei darf der Daumen seine Taste nicht verlassen. Ungezwungene Haltung des Arms, leichte Mitbewegung des Vorderarms.

Chromatic Scales

in Thirds, Fourths, Fifths, Sixths and Octaves

Chromatische Tonleitern

in Terzen, Quarten, Quinten, Sexten und Oktaven

legato

A

a)

B

b)

c)

d)

R.H.

L.H.

a) These two fingerings are better adapted for brilliant execution than for a strict legato.

b) By sliding the thumb, a smoother legato can be obtained.

c) The best legato is obtained by sliding with the 2d finger.

d) Advanced players may slide the 2d finger in the r.h. going up and in the l.h. going down; and slide the thumb in the r.h. going down and in the l.h. going up.

a) Diese beiden Fingersätze sind mehr für eine brillante als streng gebundene Spielweise geeignet.

b) Ein besseres Legato ermöglicht das Gleiten mit dem Daumen.

c) Das vollkommenste Legato wird im Gleiten mit dem 2. Finger erreicht.

d) Geübte Spieler können in der r. H. aufwärts und l. H. abwärts mit dem 2. Finger, und in der r. H. abwärts und l. H. aufwärts mit dem Daumen gleiten.

The page contains seven systems of musical exercises, each consisting of a treble and bass staff. The exercises are chromatic scales in major sixths, with fingerings indicated by numbers 1-5 and circled numbers 1-3. The exercises are marked with 'etc.' and 'legato'.

System 1: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

System 2: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

System 3: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

System 4: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

System 5: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

System 6: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

System 7: Treble staff starts with a chromatic scale in major sixths, followed by a descending scale. Bass staff continues the exercise with 'etc.'.

* The chromatic scale in major sixths is only for fingers which can stretch it easily.

* Die chromatische Skale in grossen Sexten nur für Finger mit genügender Spannweite.

Sound each note distinctly and with precision.

Alle Stimmen deutlich und bestimmt.

1. Without Stretches

1. Ohne Spannen

a)

tenuto *staccato*

b)

tenuto *staccato* etc.

c)

tenuto *staccato* etc.

d)

legato *staccato*

e)

legato *staccato*

a) Arm-or wrist-movement.

b) Sideways movement of the hand to the next position.

c) Sliding of the 1st and 5th fingers. Easy yielding of the arm.

a) Arm- oder Handgelenkbewegung.

b) Seitenbewegung der Hand nach der nächsten Lage.

c) Gleiten des 1. und 5. Fingers. Leichte Mitbewegung des Arms.

2. With Stretches

2. Mit Spannen

A d)

tenuto *staccato*

d) For practice: Arm-movement.
 Übungsarten: Armbewegung.

tenuto *staccato*

B a) *staccato* *etc.* A *tenuto*

2 4 5 1 2 4

4 2 1 5 4 2 B *staccato* *etc.*

Allegro *staccatiss.*

5 3 4 5 5 4 3 5 3 1 5 2 4 1 3 1 2 5 1 4 1 4 2 5 1 3

Moderato b)

a) From the wrist.
b) Arm-movement.

a) Vom Handgelenk.
b) Armbewegung.

a) *staccato*

A *staccato*

B *b)*

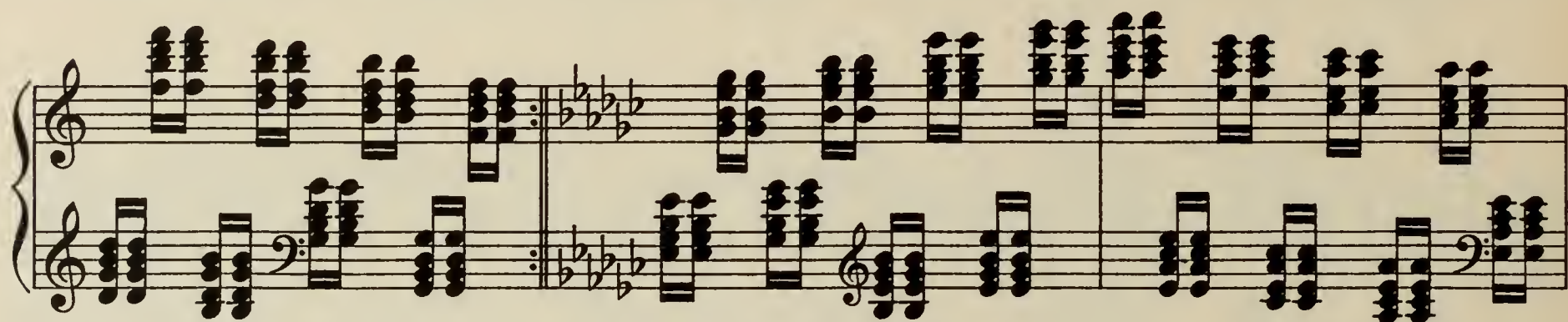
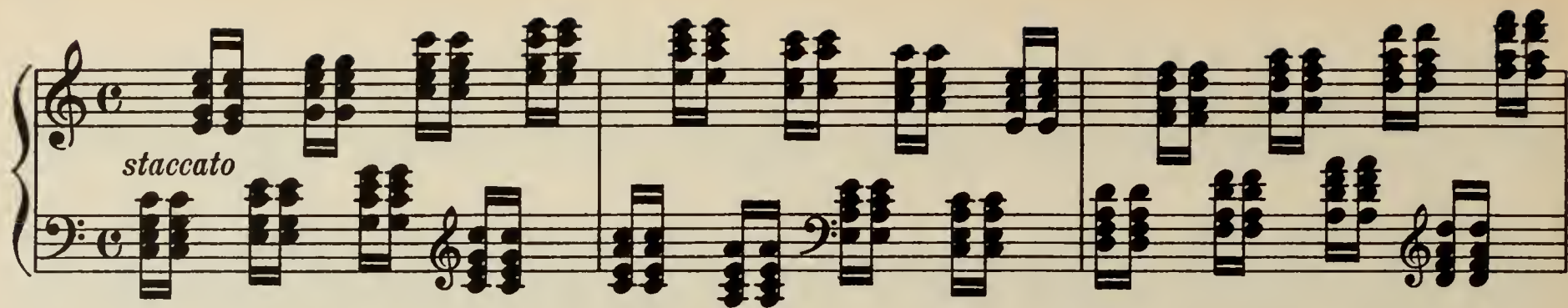
staccato

a) From the wrist.

b) When quitting the keys, lift the arm vigorously.

a) Handgelenk.

b) Beim Verlassen der Tasten Aufheben des Arms mit Kraft.



Allegro moderato

ten.

ten.

L. H.
2 Octaves lower
2 Oktaven tiefer

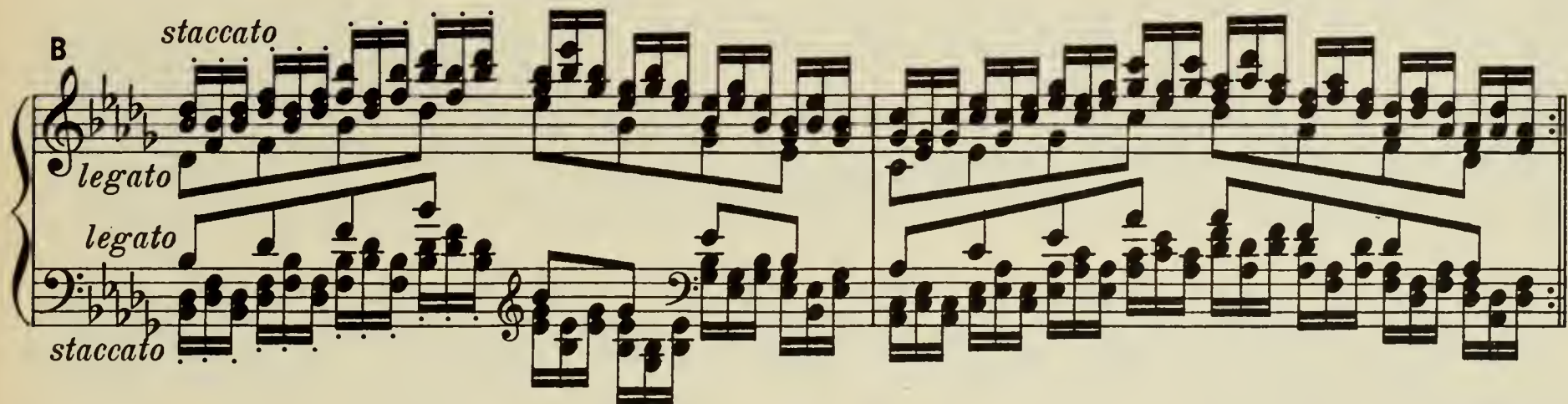
staccato

2 4 3 2 4

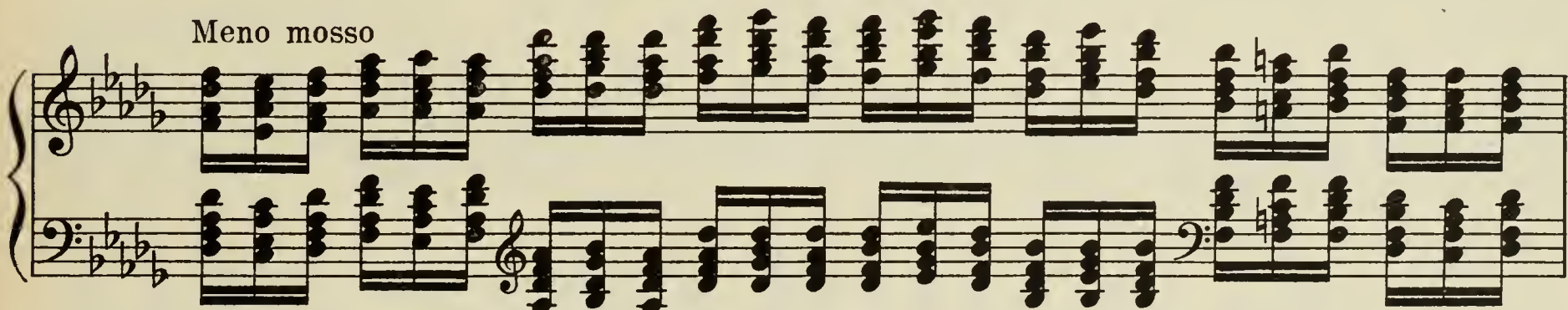
2 3 2 4

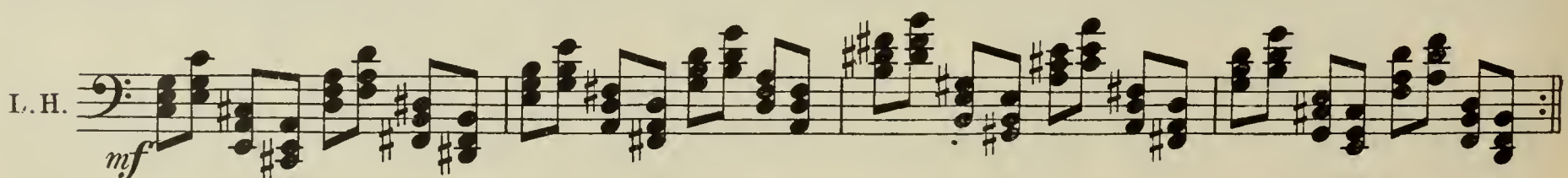
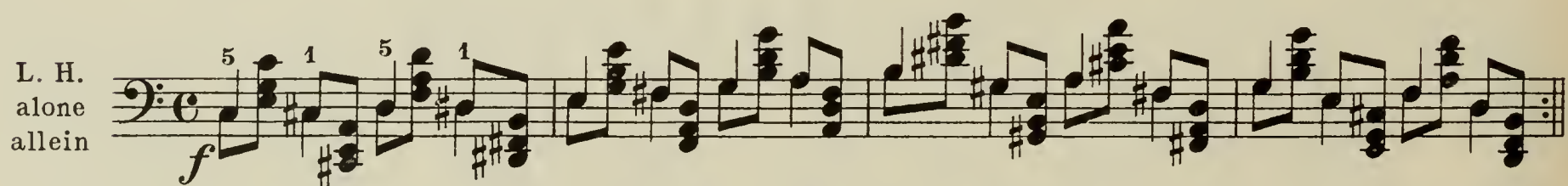


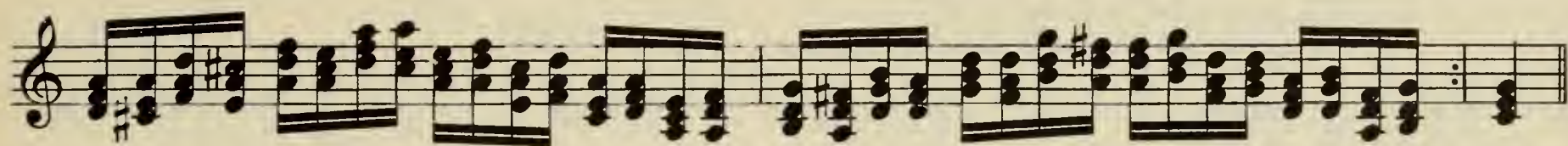
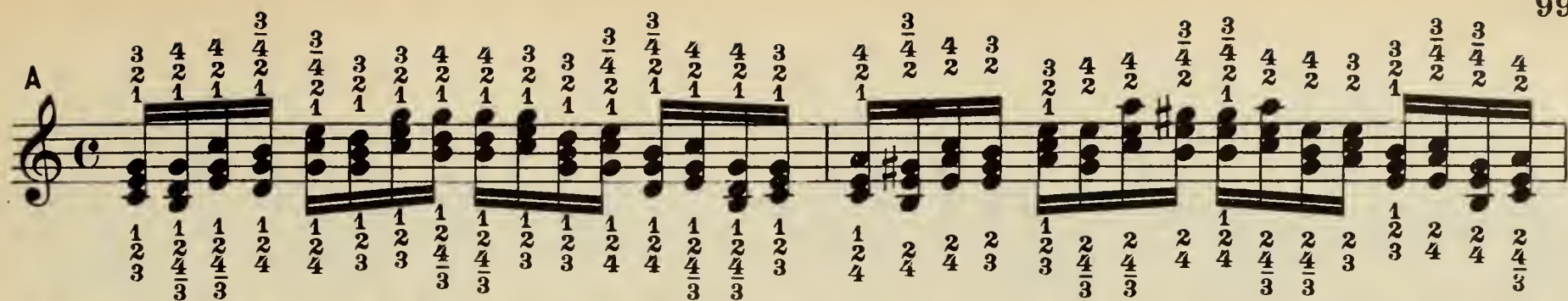
etc.
durch alle Tonarten



Meno mosso







a) Throwing the arm.

24317 b) Lifting or throwing the arm.

a) Werfen des Arms.

b) Aufheben oder Werfen des Arms.

Allegro

*

First system of musical notation. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. The music is written for piano (p) and forte (sf) dynamics. The left hand features a complex rhythmic pattern with eighth and sixteenth notes, while the right hand plays a series of chords and single notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation. It continues the piece with similar complex rhythmic patterns. The left hand has a prominent eighth-note figure. The right hand features chords and single notes. The system is divided into two measures, with a repeat sign at the end of the second measure.

Third system of musical notation. The key signature changes to three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is marked *staccato*. The left hand features a complex rhythmic pattern with eighth and sixteenth notes, while the right hand plays a series of chords and single notes. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. It continues the piece with similar complex rhythmic patterns. The left hand has a prominent eighth-note figure. The right hand features chords and single notes. The system is divided into two measures, with a repeat sign at the end of the second measure.

* With the wrist. Mark the accents by a motion of the forearm.

* Handgelenk. Die Akzente mit Bewegung des Vorderarms.

Changing Fingers on One Key

Repeated Notes

The finger is to be held vertically, and must strike *over* the next finger, not *under* it. Arm and hand remain quiet.

Fingerwechsel auf einer Taste

Repetitionen

Der Finger ist, senkrecht gehalten, *über* den nächsten Finger und nicht *unter* denselben anzuschlagen. Arm und Hand verbleiben ruhig.

Moderato

a) *tenuto*

b) *etc.*

c) *etc.*

d) *legato etc.*

e) *staccato etc.*

a) Give the second note its full time-value.

b) Move the arm during the pause caused by the phrasing.

c) Strike the repeated note vigorously. Let the finger fall like a hammer.

d) Strike vigorously, *but without tone*, at the instant when the preceding finger leaves the key.

e) Finger- and wrist-staccato.

a) Die zweite Note nicht verkürzen.

b) In der durch die Phrasierung entstehenden Pause: Armbewegung.

c) Die repetierte Note mit Kraft. Hammerartiges Fallen des Fingers.

d) Kräftig doch tonlos und indem gleichzeitig der zuvor anschlagende Finger von seiner Taste aufgehoben wird.

e) Finger- und Handgelenkstaccato.

a) Allegro

The exercise consists of four systems of piano music. Each system has two staves (treble and bass clef). The first two systems are in C major, and the last two are in C minor. Each system contains a scale in the right hand and a scale in the left hand, followed by a trill exercise. Fingerings are indicated by numbers 1-5 above or below notes. The word 'leggiere' is written above the first system, and 'etc.' appears at the end of each system. The tempo is marked 'Allegro'.

Allegro

* A

Allegro

etc.

a) Practise in both of these hand-positions: (1) The outer side, (2) the inner side of the right hand towards the right, that of the left hand towards the left.

*As daily exercise in alternation with the trills.

a) Mit den beiden Handstellungen zu üben: 1) Aussen-
seite, 2) Innenseite der r. H. nach rechts, die der l. H.
nach links.

*Als tägliche Übung mit den Trillern abzuwechseln.

etc. etc.

B

3 4 3 4
1 2 1 2
4 5 4 5
2 3 2 3

3 2 3 2
5 4 5 4
2 1 2 1
4 3 4 3

etc. etc.

3 4 3 4
1 2 1 2
4 5 4 5
2 3 2 3

3 2 3 2
5 4 5 4
2 1 2 1
4 3 4 3

etc. etc.

4 3 2 1 4
4 3 2 1 4

4 3 2 1 4
4 3 2 1 4

3 2 1 3 3 2 1 3
3 2 1 3 3 2 1 3

3 2 1 3 3 2 1 3
3 2 1 3 3 2 1 3

4 3 2 1 4 3 2 1
4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1
4 3 2 1 4 3 2 1

A

3 2 1 3 2 1 3 2 3 2 1 3 2 1 3 2

3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4

3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4

3 2 1 3 2 1 3 2 3 2 1 3 2

B

4 3 2 1 3 2 4 3 4 3 2 1 3 2 4 3

4 3 2 1 4 3 1 5 4 3 2 1 4 3 1 5

4 3 2 1 4 3 1 5 4 3 2 1 4 3 1 5

4 3 2 1 3 2 4 3 4 3 2 1 3 2 4 3

A Allegro

4 3 1 2 4 3 1 2 4 3 1 2 4 3

1 2 4 3 1 2 4 3 etc.

B

1 2 5 4 1 2 5 4 1 2 5 4 1 2 5 4

5 4 1 2 5 4 1 2 etc.

Allegro

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1 etc.

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1 etc.

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1 etc.

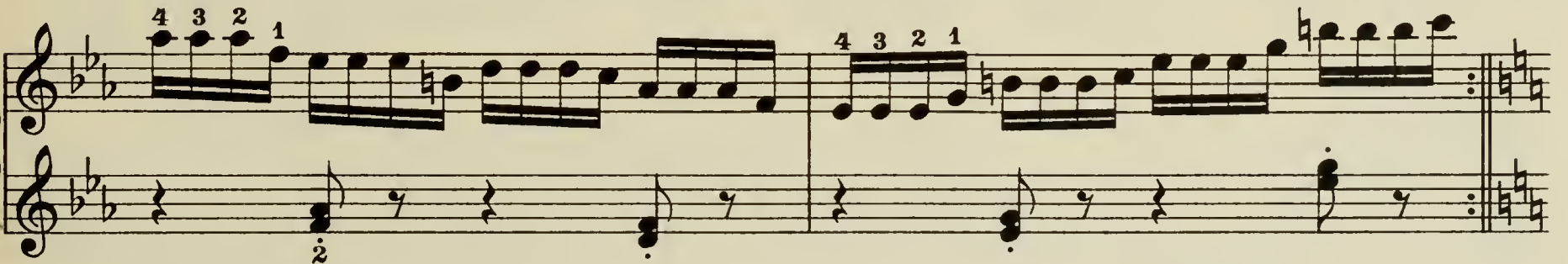
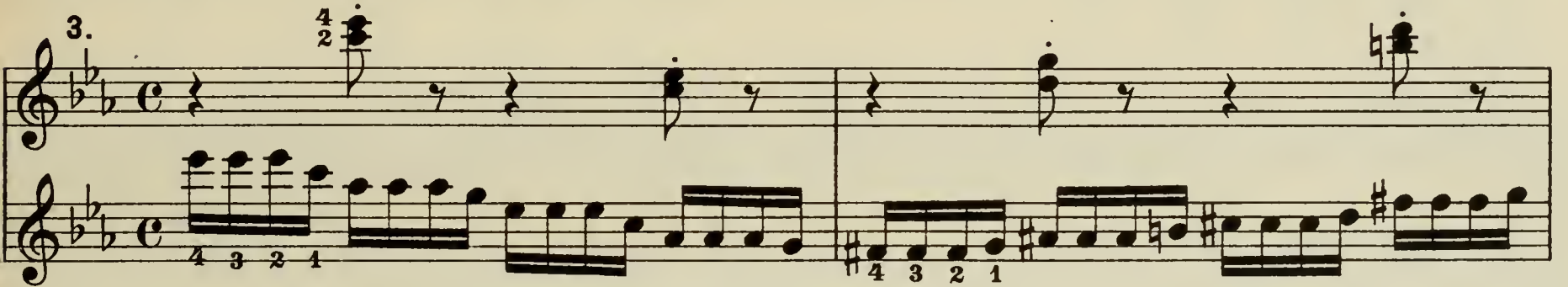
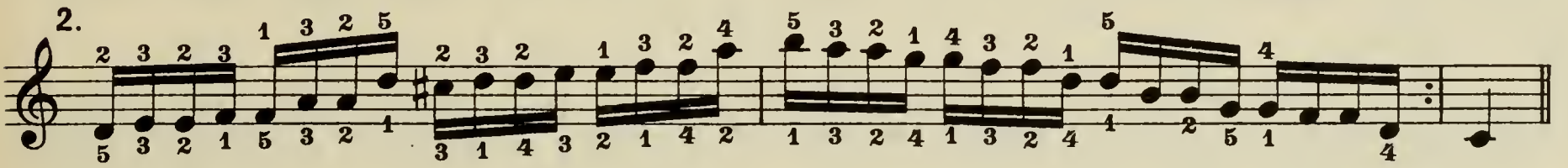
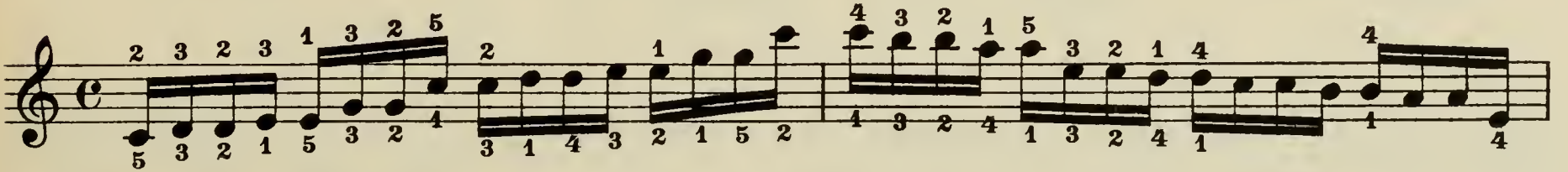
4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1 etc.

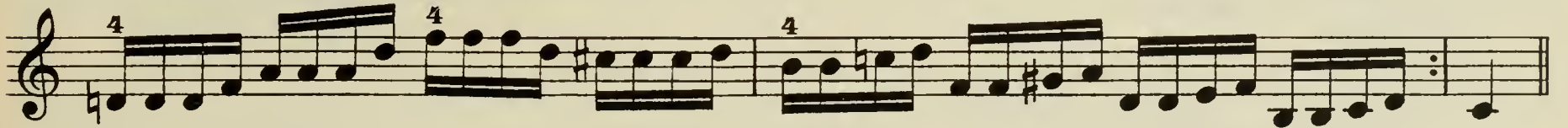
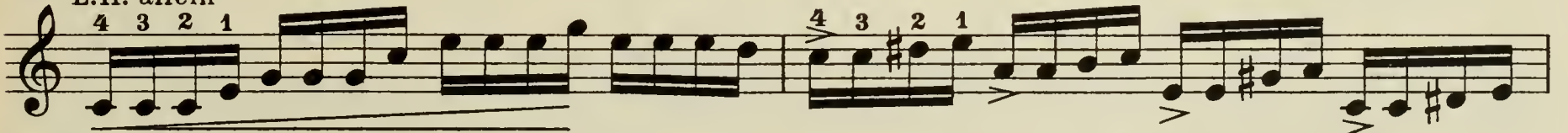
The following eight exercises should be executed not only clearly and lightly, but also with manifold nuances in the tone.

Die folgenden acht Übungen sind nicht nur mit Klarheit und Leichtigkeit, sondern auch mit mannigfachen Tonschattierungen auszuführen.

1. Allegro



4. L.H. alone L.H. allein



5. R.H. alone R.H. allein



6. Both hands
Beide Hände

7.

8. R. H. alone
R. H. allein
Allegro vivace
non legato

L. H. alone
L. H. allein
non legato

Allegro

[illegible]

* Play the quintuplets flowingly, not angularly.

* Die Quintolen fliessend, nicht eckig.

A 4 1 4 1 5 2 4 1 5 2 4 1

legato *etc.* *etc.*

B 4 2 1 4 5 2 1 4 5

staccato *etc.* *etc.*

A 1 4 1 4 2 5 1 4 2 5 1 4

leggiero *etc.* *etc.*

B 1 5 4 1 2 5 4 1 2

etc. *etc.*

R. H. alone
R. H. allein

5 4 3

sf *sf* *sf* *sf* *sf*

L. H. alone
L. H. allein

5 4 3

sf *sf* *sf* *sf* *sf*

R. H. alone
R. H. allein

Musical notation for Right Hand (R.H.) alone, featuring a series of chords and arpeggios in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 2, 1 are indicated above the first measure.

L. H. alone
L. H. allein

Musical notation for Left Hand (L.H.) alone, featuring a series of chords and arpeggios in a key with four flats, marked with *sf* (sforzando). Fingering 1, 2, 5 is indicated above the first measure.

R. H. alone
R. H. allein

Musical notation for Right Hand (R.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4 are indicated above the first measure.

Musical notation for Right Hand (R.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4, 2 are indicated above the first measure.

L. H. alone
L. H. allein

Musical notation for Left Hand (L.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingering 5, 4 is indicated above the first measure.

Musical notation for Left Hand (L.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4, 2 are indicated above the first measure.

R. H. alone
R. H. allein

Musical notation for Right Hand (R.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4 are indicated above the first measure.

Musical notation for Right Hand (R.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4 are indicated above the first measure.

L. H. alone
L. H. allein

Musical notation for Left Hand (L.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4 are indicated above the first measure.

Musical notation for Left Hand (L.H.) alone, featuring a series of eighth notes in a key with four flats, marked with *sf* (sforzando). Fingerings 5, 4, 2 are indicated above the first measure.

R. H. alone
R. H. allein

Allegro moderato

staccato

Two staves of music for the Right Hand (R.H.) alone. The first staff begins with a treble clef and a 3/4 time signature. It contains two measures of staccato eighth-note patterns. The first measure has a 'ten.' marking below it. The second measure also has a 'ten.' marking. The second staff continues the pattern with similar staccato eighth-note figures. Fingerings are indicated by numbers 1-5 above the notes.

L. H. alone
L. H. allein

ten.

ten.

Two staves of music for the Left Hand (L.H.) alone. The first staff begins with a treble clef and a 3/4 time signature. It contains two measures of staccato eighth-note patterns. The first measure has a 'ten.' marking below it. The second measure also has a 'ten.' marking. The second staff continues the pattern with similar staccato eighth-note figures. Fingerings are indicated by numbers 1-5 above the notes.

Two staves of music for the Piano (P.) alone. The first staff begins with a treble clef and a 3/4 time signature. It contains two measures of legato eighth-note patterns. The first measure has a 'legato' marking below it. The second measure also has a 'legato' marking. The second staff continues the pattern with similar legato eighth-note figures. Fingerings are indicated by numbers 1-5 above the notes.

Two staves of music for the Piano (P.) alone. The first staff begins with a treble clef and a 3/4 time signature. It contains two measures of legato eighth-note patterns. The first measure has a 'legato' marking below it. The second measure also has a 'legato' marking. The second staff continues the pattern with similar legato eighth-note figures. Fingerings are indicated by numbers 1-5 above the notes.

Two staves of music for the Piano (P.) alone. The first staff begins with a treble clef and a 3/4 time signature. It contains two measures of legato eighth-note patterns. The first measure has a 'legato' marking below it. The second measure also has a 'legato' marking. The second staff continues the pattern with similar legato eighth-note figures. Fingerings are indicated by numbers 1-5 above the notes.

A R. H. alone
R. H. allein

Allegro

A R. H. alone
R.H. allein
Allegro

L. H. alone
L. H. allein

The image shows a musical score for the piece 'Lullaby' by Erik Satie. The score is written on two staves, both using a bass clef and a common time signature (C). The music is composed of eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) and fingerings indicated above the notes. The first staff begins with a treble clef and a key signature of one sharp (F#), while the second staff begins with a bass clef and a key signature of one flat (Bb). The piece concludes with a double bar line and repeat dots.

B
R.H.

[illegible]

L.H.

A R.H.

A R. H.

etc.

L.H.

L. H.

etc.

[illegible]

*The repetitions in thirds and sixths should alternate, as a daily exercise, with the trills of the same double-notes. | *Die Repetitionen in Terzen und Sexten sind als tägliche Übung mit den Trillern dieser Doppelnoten abzuwechseln.

Exercises for the 5th Finger

Übungen für den fünften Finger

Allegro
stacc.

R. H. alone
R. H. allein

Allegro
stacc.

L. H. alone
L. H. allein

Allegro moderato

R. H.

legato

Allegro moderato

legato

L. H.

Exercises for the Thumb

The thumb must neither hold its notes down too long, nor separate them from the others.

Übungen für den Daumen

Der Daumen darf seine Noten nicht zu lange halten noch von den anderen trennen.

Allegro

R. H. *leggièro*

Allegro

L. H. *leggièro*

R. H.

L. H.

The Thumb on Two Keys

Both notes taken by the thumb must be struck precisely together and sound equally loud.

Der Daumen auf zwei Tasten

Die beiden Noten des Daumens streng zusammen und gleich klar hörbar.

Allegro moderato

A

mf

rit.

p

B

p

rit.

pp

rit.

Scales and Arpeggios with the thumb on black keys

Where two black keys follow in succession, proceed as in the case of white keys; the thumb can be turned under to a black key after either the third or fourth finger, and either of these fingers may be turned over the thumb to a black key.

Tonleitern und Arpeggien mit dem Daumen auf Obertasten

Bei zwei aufeinanderfolgenden Obertasten ist das Verfahren wie bei Untertasten und der Daumen kann nach dem 3ten und 4ten Finger auf eine Obertaste untergesetzt, sowie der 3te und 4te Finger nach dem Daumen übergesetzt werden.

A

legato

B

The musical score consists of two main sections, A and B, each with two staves (treble and bass clef). Section A is in C minor (three flats) and Section B is in C major (no sharps or flats). Each section contains two staves and is divided into four measures. The first measure of each section is marked 'legato'. The notes are connected by slurs. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature changes from C minor to C major in the second section. The score is for a piano, as indicated by the grand staff notation.

First system of musical notation, measures 1-4. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody in the treble clef features eighth-note patterns with fingerings 1, 3, 1, 4, 5, 1, 3, 1, 4, 1. The bass line includes fingerings 5, 1, 3, 4, 1, 3, 1, 4, 1, 1.

Second system of musical notation, measures 5-8. The treble clef melody continues with fingerings 3, 1, 4, 1, 5, 1, 3, 1, 3, 1. The bass line includes fingerings 5, 1, 3, 4, 1, 3, 1, 4, 1, 5.

A Allegro

Section A, measures 9-16. The tempo is marked 'Allegro'. The key signature changes to three flats (B-flat, E-flat, A-flat). The treble clef melody includes a measure with a dotted eighth note and fingerings 1, 2, 3, 4, 1, 3, 4, 1, 1, 4, 1, 3, 1, 3, 4, 1, 3. The bass line includes fingerings 1, 2, 1, 4, 1, 2, 1, 4, 1, 4, 3, 1, 3, 2, 4, 3, 1, 3, 2, 1, 3, 4, 1, 3, 1, 5, 2, 1, 1. Dynamics *f* & *p* are indicated.

B

Section B, measures 17-24. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The treble clef melody includes a measure with a dotted eighth note and fingerings 5, 4, 1, 2, 3, 4, 1, 3, 4, 1, 2, 3, 1, 2, 3, 1, 4, 1, 3, 1, 2, 4, 1, 2, 3, 1, 3, 1, 4, 1. The bass line includes fingerings 5, 3, 4, 1, 3, 1, 4, 3, 4, 1, 3, 1, 4, 2, 4, 1, 5, 2, 4, 1, 1, 5.

C

Section C, measures 25-32. The key signature remains three sharps. The treble clef melody includes fingerings 1, 2, 3, 1, 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 1, 2, 1, 3, 1, 3, 2, 1, 3, 1, 4, 2, 1, 3, 1, 3, 2, 1, 3, 1. The bass line includes fingerings 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 1, 2, 1, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 1.

Moderato
legato

First system of the Moderato section. Treble staff: 1 2 1 4 3 4 1, 1 2 1 4 3, 1, 5, 1 4 1, 3 1 4, 1 4 1, 1 4. Bass staff: 1, 4, 3, 1 4, 1 4, 1 3, 1 4, 1, 1 2 1 4 3 4 1, 1 2 1 4, 1, 5.

Second system of the Moderato section. Treble staff: 1 2 4 3 1, 1 2 1 4, 1, 5, 1 4 1, 3 1 4, 1 4 1, 1 4. Bass staff: 1 4 1, 1 4, 1 4 1 3, 1 4, 1, 1 2 1 4 3 1, 1 4, 1 4, 1, 5.

Allegro

First system of the Allegro section. Treble staff: 1, 5, 1. Bass staff: 1, 5, 1. *etc.*

Second system of the Allegro section. Treble staff: 1, 5, 1. Bass staff: 1, 5, 1. *etc.*

A

Third system of the Allegro section. Treble staff: 1 4 1, 1 4, 1 4, 1 4, 1 4. Bass staff: 1 4, 1 4, 1 4, 1 4, 1 4. *etc.*

B

Fourth system of the Allegro section. Treble staff: 1 4, 1 4, 1 4, 1 4, 1 4. Bass staff: 1 4, 1 4, 1 4, 1 4, 1 4. *etc.*

A

etc.

I 1 4
II 5

B

etc.

etc.

R. H. alone
R. H. allein

L. H. alone
L. H. allein

R. H.

etc.

etc.

etc.

L. H.

etc.

Exercises with the 5th Finger on black keys

In these exercises, turn the thumb under only when the 5th finger falls on a black key, and pass the 5th finger over only to a black key.

Übungen mit dem fünften Finger auf Obertasten

Der Daumen soll hier nur *untergesetzt* werden, wenn der 5te Finger auf eine Obertaste fiel, und der 5te Finger nur auf eine Obertaste *übersetzen*.

R.H.alone
R.H.allein

L.H.alone
L.H.allein

R.H. alone
R.H. allein

L.H. alone
L.H. allein

A musical score for the song "The Rose Tree". The score is written for two staves, Treble and Bass, in common time (C). The key signature is one sharp (F#), indicating the key of D major. The melody is in the Treble staff, and the bass line is in the Bass staff. The score is divided into two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is a simple, folk-like tune. The bass line provides a harmonic accompaniment. The score is written in a clear, legible font, and the notes are clearly marked. The overall style is that of a traditional music manuscript.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 8/8. The melody is characterized by a series of eighth and sixteenth notes, with a prominent dotted quarter note at the beginning. The score includes a repeat sign at the end of the first line. Below the staff, there are fingerings and bowings indicated by numbers 1 through 5. The lyrics "The Rose Tree" are written below the staff, with the words "The Rose Tree" appearing twice, corresponding to the two lines of the melody.

R.H. alone
R.H. allein

24317

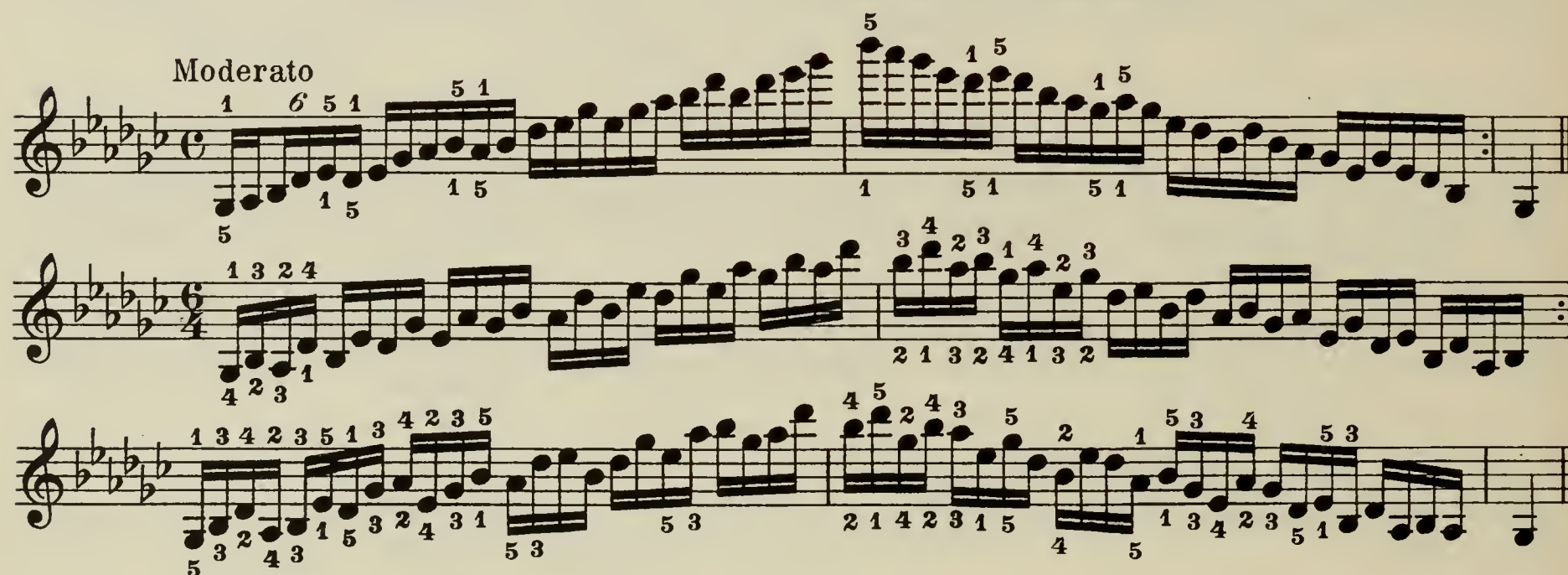


Exercises on the Black Keys

The hand and fingers are to be held in the same position as on white keys. Keep the fingers far enough back on the keys, in order to strike with certainty and precision, and thus obtain a round, full tone; they should on no account strike on or be raised from the edge of the key.

Obertasten-Übungen

Die Position der Hand und der Finger ähnlich derselben auf den weissen Tasten. Die *Finger* sind auf den Tasten hoch genug nach oben zu halten, damit ein bestimmter, sicherer Anschlag und durch diesen ein gesunder voller Ton ermöglicht wird, und dieselben dürfen nicht von der Kante der Tasten aufgehoben werden oder auf diese zurückfallen.



Fingering as for C-major scale

Fingersatz der C-Dur-Skala



In both hands
In beiden Händen



A Moderato

R.H. alone
R.H. allein

legato

L.H. alone
L.H. allein

B

C

<p>The thumb under the 5th finger, and the 5th finger over the thumb.</p>	<p>Daumen unter dem fünften Finger und fünfter Finger über den Daumen.</p>
---	--

A

B

C

Allegro
legato

The first section contains four staves of musical notation in G major (one sharp) and common time (C). The first two staves are marked *legato* and the last two *leggiero*. The exercises consist of eighth and sixteenth note patterns with various fingerings (1-5) and slurs. The first staff has a 4-measure phrase, the second a 4-measure phrase, the third a 4-measure phrase, and the fourth a 4-measure phrase. The exercises are designed to be played smoothly and accurately.

Playing Strictly in Time

Every note must be struck exactly on time, neither too soon nor too late; they all must also be held for their full time-value.

Das strenge Imtaktspielen

Alle Noten sind zur richtigen Zeit, nie zu früh oder zu spät, anzuschlagen und müssen ihrem genauen Werte nach gehalten werden:

L. H.

a) *legato*

The exercise is a single staff in bass clef, common time (C), marked *f* (forte) and *legato*. It consists of a series of eighth and sixteenth note patterns with fingerings (1-5) and slurs, designed to be played smoothly and accurately.

R. H.

The exercise is a single staff in treble clef, 3/4 time, marked *f* (forte). It consists of a series of eighth and sixteenth note patterns with fingerings (1-5) and slurs, designed to be played smoothly and accurately.

Count (1) according to the several time-signatures, and (2) one, two, three, four, throughout.

Man zähle 1) wie in den verschiedenen Taktarten angegeben, 2) durchwegs: eins, zwei, drei, vier.

L. H.

The exercise is a single staff in bass clef, 2/4 time, marked *f* (forte). It consists of a series of eighth and sixteenth note patterns with fingerings (1-5) and slurs, designed to be played smoothly and accurately.

It is equally incorrect either to prolong the notes or the rests in the least, or to abbreviate them.

Die Noten sowohl als die Pausen auch nur im geringsten zu verlängern oder zu verkürzen ist gleich fehlerhaft.

Moderato

c)

L.H. *mf*

R.H. *p*

f

p

Here the notes are equal in time-value. Practise them at first with the accents as marked; later, the accents must be felt without bringing them out.

Die Noten sind hier von derselben Dauer; anfangs mit den angemerkten Akzenten zu üben, sollen die Akzente auch nachher, ohne dass ihnen Ausdruck gegeben, noch empfunden werden.

d) Moderato

legato

f

L.H. two octaves lower
L.H. zwei Oktaven tiefer

L.H. one octave lower
L.H. eine Oktave tiefer

Syncopations

Smoothly and evenly, with perfect precision.

Synkopen

Ohne Unruhe; kein Nachhinken.

f legato

f legato

p
stacc.

p
stacc.

Allegro
Rasch

* Tranquillo e delicato

* *Ruhig, zart*

p dolce

un poco marc.

Poco più mosso

Etwas belebter

p

Meno mosso

Weniger bewegt

dolce

Waltz** Walzer**

Moderato

mf legato

* Despite freedom of musical expression, the player must always play in time, and should never permit himself to violate the note-values either by hastening or retarding.

** Dance-rhythms may also be practised to advantage.

* Trotz Freiheit des musikalischen Ausdrucks muss der Spieler stets im Takte spielen und darf sich niemals Notenwerte verletzende Beschleunigungen oder Verzögerungen gestatten.

** Auch Tanzrhythmen können mit Nutzen geübt werden.

Mazurka

Moderato

pp

March Marsch

Allegro

f

Polka

Allegretto

grazioso
p

Ped. *

Ped. *

Ped. *

Ped. *

Rests

Precise observance of the rests.— Rests must be observed to the full and exact extent of their time-value, and should be expressed by arm-movements. On releasing the keys, do not raise the hand from the wrist, but either lift the arm from the shoulder, or throw it forward towards the wrist. (The hand must not be snatched away from the keys and convulsively jerk about in front of them.)

During rests of any length, the hand should be held quietly in the lap, whereas during briefer rests it remains over the keys (in correct position), though not touching them.

The return movement of the hand to the keys or the lap should be swift, and effected without any change whatever in the position of the hand or fingers.

Pausen

Bestimmter Eintritt der Pausen. Dieselben sind ihrem vollen und genauen Werte nach einzuhalten und werden durch Armbewegungen ausgedrückt. Beim Verlassen der Tasten wird nicht die Hand vom Handgelenk, sondern der *Arm* (von der Schulter) aufgehoben oder durch eine Vorwärtsbewegung nach dem Handgelenk geworfen. (Die Hand darf nicht von den Tasten weggerissen werden und vor denselben krampfhaft herumzucken.)

In längeren Pausen ist die Hand ruhig auf dem Schoß zu halten, während sie in kürzeren Pausen (in korrekter Position) über den Tasten verbleibt, jedoch ohne dieselben zu berühren.

Die Bewegung nach den Tasten bzw. nach dem Schosse zurück ist eine rasche und muss ohne die geringste Veränderung der Hand- oder Fingerstellung ausgeführt werden.

The musical notation examples illustrate the correct execution of rests and pauses. The first system shows a piano piece with rests in both hands, labeled 'a)' and 'b)'. The second system shows a piano piece with rests in both hands, labeled 'a)' and 'b)', with 'R. H. begins fängt an' and 'L. H. begins fängt an' written above the staves. The third system shows a piano piece with rests in both hands, labeled 'a)' and 'b)', with 'tenuto' written above the staves. The fourth system shows a piano piece with rests in both hands, labeled 'a)' and 'b)'.

a) Hold the hand over the keys.

b) Hand in lap.

*) These movements (up and down) are not to be employed in playing, but only in practising.

a) Die Hand über den Tasten zu halten.

b) Die Hand auf dem Schoß.

*) Diese Bewegungen (auf- und abwärts) sind nicht im Spiel, sondern nur im Studium anzuwenden.

First system, measures 1-6. Treble and bass staves. Fingerings: a) b) a) b) a). Dynamics: *stacc.* in measure 5.

Second system, measures 7-12. Treble and bass staves. Fingerings: b) a) b) a) b) a) a) b). Dynamics: *stacc.* in measure 7.

Third system, measures 13-18. Treble and bass staves. Fingerings: a) b) a) b) a) b). Dynamics: L. H. begins fängt an in measure 13.

Fourth system, measures 19-24. Treble and bass staves. Fingerings: a) b) a) b) a) b). Dynamics: R. H. begins fängt an in measure 19.

Fifth system, measures 25-30. Treble and bass staves. Fingerings: a) b) a) b) a) b). Dynamics: L. H. begins fängt an in measure 25.

Sixth system, measures 31-36. Section A Moderato starting in measure 31. Fingerings: b) a) b) a) b) a) b). Dynamics: *f*, *p*.

B Un poco più mosso

First system of musical notation for 'Un poco più mosso'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a triplet of eighth notes. The lower staff begins with a bass clef and contains a triplet of eighth notes. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1 through 5.

Allegro moderato

Second system of musical notation for 'Allegro moderato'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes and a triplet. The lower staff begins with a bass clef and contains a triplet of eighth notes. Dynamics include *f* (forte).

Continuation of the 'Allegro moderato' system. It consists of two staves. The upper staff continues with eighth notes and a triplet. The lower staff continues with eighth notes and a triplet. Dynamics include *f* (forte).

Allegro vivace

Third system of musical notation for 'Allegro vivace'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of chords and a triplet. The lower staff begins with a bass clef and contains a triplet of eighth notes. Dynamics include *p* (piano) and *stacc.* (staccato). Fingerings are indicated with numbers 1 through 5.

Allegro

Fourth system of musical notation for 'Allegro'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. It features a series of eighth notes and a triplet. The lower staff begins with a bass clef and contains a triplet of eighth notes. Dynamics include *f* (forte).

Continuation of the 'Allegro' system. It consists of two staves. The upper staff continues with eighth notes and a triplet. The lower staff continues with eighth notes and a triplet. Dynamics include *f* (forte).

- | | |
|------------------------|--------------------------|
| 1) Hand over the keys. | 1) Hand über den Tasten. |
| 2) Hand in lap. | 2) Hand auf dem Schoss. |
| 3) Hand over the keys. | 3) Hand über den Tasten. |

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a simple accompaniment. The melody is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff has a bass clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a half note F#3. The second system continues the melody and accompaniment. The melody is: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff has a bass clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G3, and then a half note F#3. The score is labeled 'a)' in the first system. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

a)

The musical score for 'a)' consists of two staves. The treble staff features a sustained chord of F#4, A4, and C#5. The bass staff contains a complex rhythmic pattern with various note values and fingerings. The fingerings are indicated by numbers 1 through 4 below the notes. The pattern is as follows: 3 4 2 3, 1 4 2 3, 1 4 2 3, 1, 3 2 4 1, 3 2 4 1, 3 2 4 1, 3, 3. The piece concludes with a double bar line and repeat signs.

This musical score is for a waltz from 'The Merry Widow'. It features a treble staff with a complex melody and a bass staff with a simple accompaniment. The melody is characterized by rapid sixteenth-note passages and is heavily annotated with fingerings (1-4) and slurs. A large brace on the left side of the image indicates a specific section of the music.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a bass line. The melody is in treble clef, and the bass line is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some triplets. The score is divided into two systems by a double bar line. The first system ends with a repeat sign, and the second system ends with a final double bar line.

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The piece consists of two systems. The first system includes a vocal melody and a piano accompaniment. The piano part features a bass line with fingerings (1 3 4 2, 1 3 4 2, 1 3 4 2) and a treble line with a descending scale. The second system continues the vocal melody and piano accompaniment, ending with a repeat sign. The piano part includes a treble line with a descending scale and a bass line with fingerings (1 4 3 2 1, 4 3 2 1, 4 3 2).

a) As before.

b) Swift sideways movement.

a) Wie vorher.

b) Rasche Seitenbewegung.

Allegro

The musical score is written for piano and consists of several systems of staves. The tempo is marked 'Allegro'. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1-5. The score includes markings for 'R.H.' (Right Hand) and 'L.H.' (Left Hand). Specific instructions include 'R.H. over oben' and 'L.H. over oben'. A section is marked 'a)' with further 'R.H.' and 'L.H.' markings. The key signature changes from one sharp (F#) to two sharps (F# and C#).

a) Left hand to be held over the right.

a) Die l.H. über die rechte zu halten.

Andante
tranquillo
ruhig

p espr.

second time *pp*
das zweite Mal *pp*

Allegro molto

p

a)

a) Swift sideways movement.
24317

a) Rasche Seitenbewegung.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand (treble clef) starts with a series of eighth notes, followed by a series of quarter notes. The left hand (bass clef) starts with a series of eighth notes, followed by a series of quarter notes. The tempo is marked "legato". The key signature is one sharp (F#). The time signature is 2/4. The score is divided into two systems. The first system contains the first two measures of the piano part. The second system contains the next two measures. The piano part ends with a double bar line.

a) Allegro moderato

The musical score is written for piano on a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and sixteenth notes, often beamed together, with accents and slurs. The bass clef part features a steady eighth-note accompaniment, with some notes beamed in pairs. The piece is divided into two measures by a bar line.

Allegro

b) Allegro

2/4

p

f

f

4

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a bass clef for the first system and a treble clef for the second system. The voice part is in the upper register, using a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of three systems. The first system shows the piano introduction with a bass clef and a treble clef. The second system shows the voice entry with a treble clef. The third system shows the piano accompaniment for the voice part. The score is written in a standard musical notation style with notes, rests, and clefs.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one sharp (F#), and the time signature is 3/4. The piano part begins with a forte (f) dynamic. The melody is simple and catchy, with a repeating chorus. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The piano part is written in a simple, accessible style, suitable for a beginner or intermediate player. The voice part is written in a simple, accessible style, suitable for a beginner or intermediate singer. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The piano part is written in a simple, accessible style, suitable for a beginner or intermediate player. The voice part is written in a simple, accessible style, suitable for a beginner or intermediate singer.

- a) Daily Exercise.
- b) Throwing the arm.

a) Tägliche Übung.
b) Werfen des Armes.

legato

p

a)

Allegro moderato
stacc.

f

f *stacc.*

a) The left hand remains over the keys.

a) Die linke Hand bleibt über den Tasten.

The musical score is written for piano and consists of five systems of staves. The first system is in E-flat major (three flats) and common time, marked 'p' (piano). It features intricate sixteenth-note patterns in both hands, with fingering numbers 4 and 5 indicated. The subsequent systems transition to A major (three sharps). The notation includes various rests, some marked with an 'x', and dynamic markings like 'p'. The piece concludes with a double bar line and repeat signs.

*) The rests like taking breath gently.

*) Die Pausen wie ein leises Atmen.

Rhythmical Exercises

At first, each hand alone. When playing together, the player must be able to hear the separate parts distinctly, so as to render them as equal as possible.

Rhythmische Übungen

Anfangs jede Hand allein. Der Spieler muss auch im Zusammenspiel die von den einzelnen Händen auszuführenden Stimmen allein hören, um diese möglichst ausgleichen zu können.

The page contains five systems of rhythmic exercises for piano. Each system is written for a grand staff (treble and bass clef). The exercises involve various musical notations, including notes, rests, and fingerings (1-5). The first system is marked *f* (forte). The last system is marked *mf legato* (mezzo-forte, legato). The exercises are in different keys: C major, B-flat major, and A major.



A Allegro leggero

Allegretto tranquillo

Throwing the Arm

For the staccato notes, throw the arm forwards toward the wrist.

Werfen des Arms

Die Staccatonoten mit Werfen (Vorwärtsbewegung) des Arms nach dem Handgelenk.

The musical score consists of eight staves of music, each featuring a treble clef and a common time signature (C). The music is written in a series of measures, with staccato notes indicated by a 'z' symbol. Fingerings are indicated by numbers 1 through 5 above or below the notes. The score is divided into two main sections by a double bar line. The first section is in C major, and the second section is in B-flat major. The music is a series of rhythmic exercises, likely for a dance or physical education routine. The first staff begins with a forte (f) dynamic marking. The score includes various musical notations such as staccato marks, slurs, and repeat signs.

Sureness of Aim (Skipping Notes)

Treffsicherheit

R. H. alone
allein

L. H. alone
allein

Also staccato
Auch staccato

etc.

Varieties of Touch.

I.

Both arm and hand must remain quiet and steady in all these various styles of touch.

Verschiedene Anschlagsarten.

I.

Keine dieser Anschlagsarten darf die Ruhe des Armes und der Hand beeinträchtigen.

First system of musical notation for 'Varieties of Touch'. It consists of two staves (treble and bass clef) in common time (C). The first measure is marked *p* (piano) in the treble and *f* (forte) in the bass. The second measure is marked *f* in the treble and *p* in the bass. The third measure is marked *leg.* (legato) in the treble and *mf* (mezzo-forte) *stacc.* (staccato) in the bass. The fourth measure is marked *stacc.* in the treble and *p* *leg.* in the bass.

Second system of musical notation for 'Varieties of Touch'. It consists of two staves in common time. The first measure is marked *mf* in both staves. The second measure is marked *p* in both staves. The third measure is marked *pp* (pianissimo) in both staves. The fourth measure is marked *pp* in both staves.

Third system of musical notation for 'Varieties of Touch'. It is marked 'Moderato' at the beginning. It consists of two staves in common time. The first measure is marked *f* in both staves. The second measure is marked *p* in both staves. The third measure is marked *f* in both staves. The fourth measure is marked *f* in both staves.

Fourth system of musical notation for 'Varieties of Touch'. It consists of two staves in common time. The first measure is marked *p* in both staves. The second measure is marked *f* in both staves. The third measure is marked *non leg.* (non legato) in both staves. The fourth measure is marked *non leg.* in both staves.

Fifth system of musical notation for 'Varieties of Touch'. It consists of two staves in common time. The first measure is marked *p* in both staves. The second measure is marked *pp* *leg.* in both staves. The third measure is marked *leg.* in both staves. The fourth measure is marked *f* in both staves. The fifth measure is marked *stacc.* in both staves.

114

p stacc.

f

stacc.

p

f

pp

pp

pp

Varieties of Touch

Verschiedene Anschlagsarten

11.

11.

THE SECOND TIME
das zweite Mal

f *the second time pp*
das zweite Mal pp

Allegretto

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is in 3/4 time. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is in 3/4 time. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

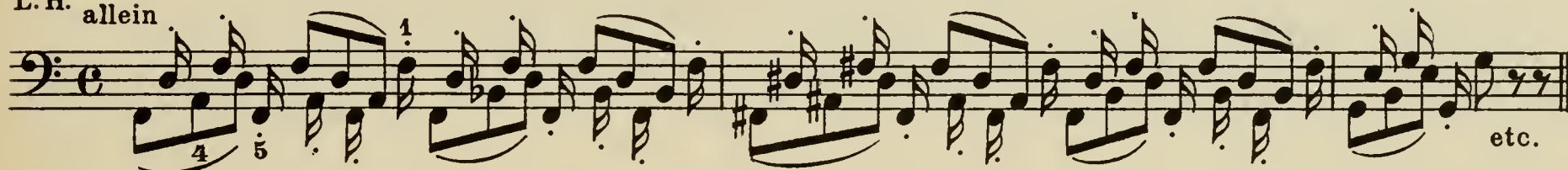
Moderato

Moderato
mf 1 3 3 p^{stacc.} 4 5 3 2 mf 1 4 3 p 2 5 3 2 4

p 4 2 1 3 mf 4 5 2 p 2 4 1 3 2 3 mf 5 2 3 5 1 3

stacc.

Moderato

R.H. alone
alleinL.H. alone
allein

A



B



A Allegro

The musical score is for a piece titled "Allegro" in G major (one sharp). It consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is common time (C). The piece is marked "Allegro". The notation includes various fingerings (1, 5) and a piano dynamic marking (*p*). The score is divided into four measures across four staves. The first measure starts with a treble clef and a key signature of one sharp. The second measure continues the melody. The third measure includes a piano dynamic marking. The fourth measure ends with a double bar line.

B

B

1 5 1 5 1 5 1 5

cresc.

Moderato

The Singing Touch

A slight, easy, swinging rise and fall of the wrist. Do not raise the fingers high. a) Rise of the wrist, preparing the stroke. b) Fall of the wrist, effecting the stroke.

Andante
dolce, legato

L.H. two octaves lower
zwei Oktaven tiefer

L.H. two octaves lower
zwei Oktaven tiefer

Andante
p dolce

mf dolce

Andante
pp dolce
legato

mf dolce

Singender Anschlag

145

Ein geringes, ruhig schwingendes Erhöhen und Senken des Handgelenks. Die Finger nicht hoch aufgehoben. a) Erhöhen des Handgelenks, den Anschlag vorbereitend. b) Senken desselben, den Anschlag produzierend.

The left hand in the higher,
the right in the lower octaves

Sit up straight; but a quiet movement of the body
from side to side should not be hindered.

Die linke Hand in den höheren,
die rechte in den tieferen Oktaven

Grade Haltung des Oberkörpers. Ruhige Seiten-
bewegungen desselben sollen nicht verhindert werden.

L. H. Allegro moderato

A

B

R. H.

A

B

a) 1

f

b)

mf legato

c)

p legato

a) Hold the left hand over the right.

b) The right hand over the left.

c) The left hand over the right.

a) Die linke Hand über die rechte gehalten.

b) Die rechte über die linke.

c) Die linke über die rechte.

Allegro

24317

L.H. above
oben
A *staccato*



R.H. above
oben
B



Exercises in Eye-training

The player must be able to follow with his eye the position and movement of each separate finger in the most various and intricate passages. The outer side of either hand, and more particularly the 5th finger, require especially vigilant watchfulness.

Watch exclusively, in turn:

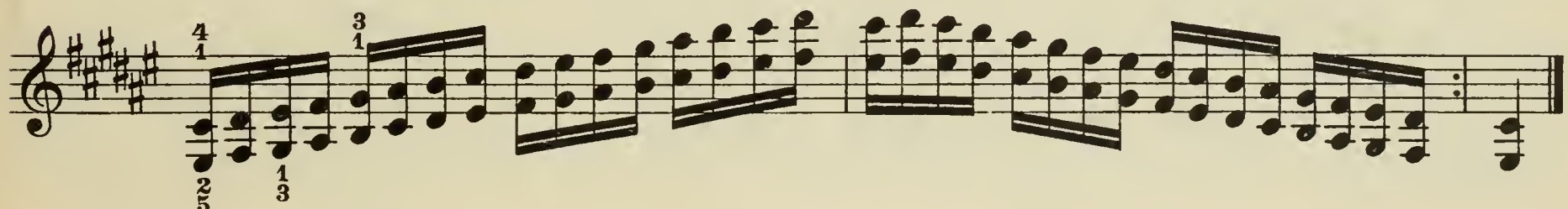
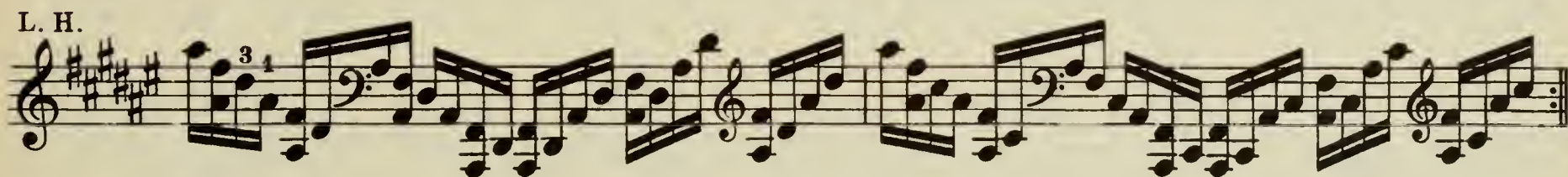
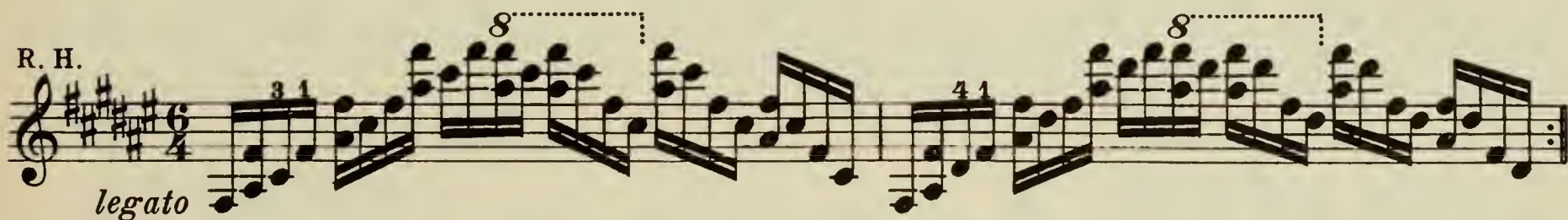
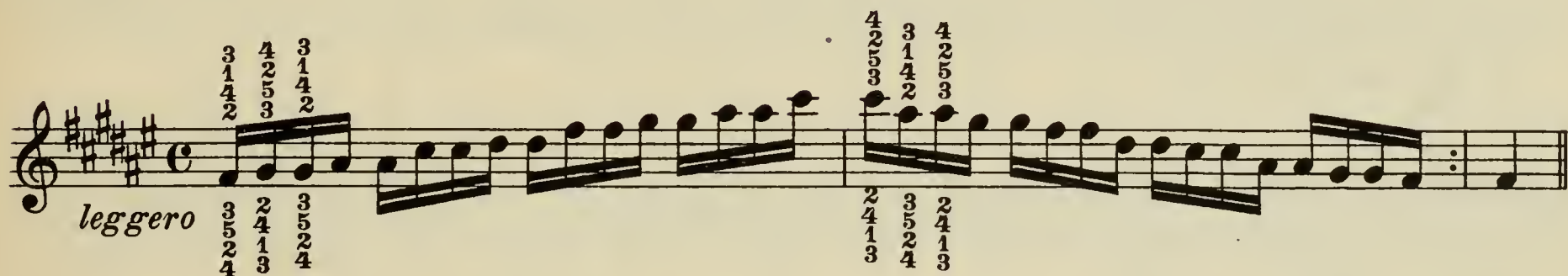
- The thumb,
- The three long fingers,
- The 5th finger of the r. h.; later the same fingers of the l. h.

Übungen für das Auge

Der Spieler muss imstande sein, das Augenmerk auf die Stellung und Bewegungen der einzelnen Finger in den verschiedenartigsten Passagen richten zu können. Besonderes Studium erheischt die Bewachung der Aussenseite der Hand und namentlich des 5. Fingers.

Man beobachte ausschliesslich:

- den Daumen;
- die Mittelfinger;
- den 5. Finger der r. H.; nachher diese Finger der l. H.



Accompaniment-Figures for the Left Hand

The bass note with the 5th finger, which is always held in correct position and independent of the others. The 4th finger must not lie against the 5th, neither should the hand be tilted towards the 5th finger.

Employ the 5th finger on the lowest note of the chord only when the stretch makes it necessary.

Begleitungsfiguren für die linke Hand

Die Bassnote mit dem 5. Finger. Derselbe in stets korrekter und unabhängiger Haltung. Der 4. Finger darf nicht an den 5. lehnen und die Hand sich nicht nach dem 5. Finger senken.

Der 5. Finger wird auf der unteren Note des Akkordes nur dann benützt, wenn dies die Spannung erheischt.

The musical score consists of ten staves of music in bass clef, with a common time signature (C). The first staff begins with a *mf* dynamic and includes the instruction *ten.* above the first four measures, indicating a tenor position. The second staff includes the instruction *leggiero* above the first measure. The third staff includes the instruction *leggiero* above the first measure. The fourth staff includes the instruction *p* below the first measure. The fifth staff includes the instruction *p* below the first measure. The sixth staff includes the instruction *tenuto* below the first measure. The seventh staff includes the instruction *tenuto* below the first measure. The eighth staff includes the instruction *tenuto* below the first measure. The ninth staff includes the instruction *tenuto* below the first measure. The tenth staff includes the instruction *tenuto* below the first measure. The score features various chords and fingerings, with some measures marked with 'x' indicating specific techniques.

Allegro



Allegro moderato



Accents

The accents are to be produced only by the hammer-like fall on the fingers; any assistance from the arm or hand must be avoided. Do not nod and shake the head.

Akzente

Die Akzente sind durch die hammerartig fallenden Finger auszuführen; jede Mithilfe des Arms und der Hand muss vermieden werden. Keine Kopfbewegungen.



* Practise with the arpeggios.

* Mit den Arpeggien zu üben.

Moderato

L.H. two octaves lower
zwei Oktaven tiefer

etc.

Lento
Langsam

legato

legato

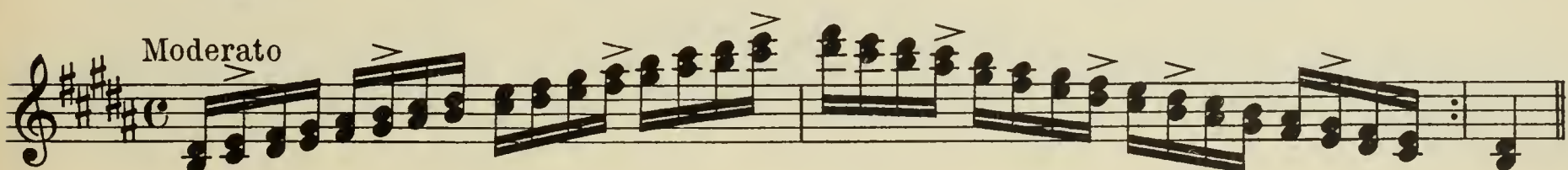
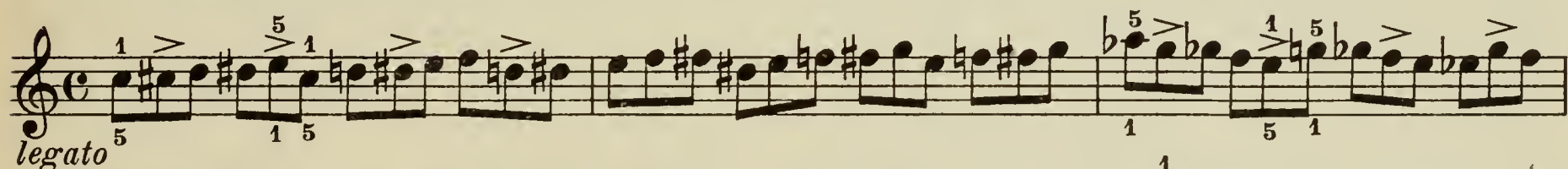
etc.

* Practise with the trills.

* Mit den Trillern zu üben.

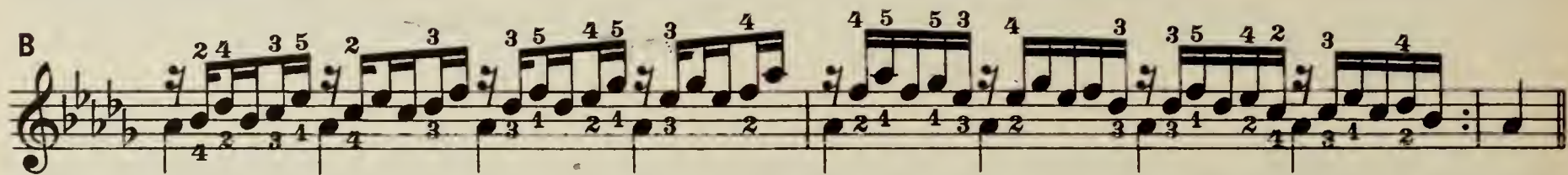


L. H. two octaves lower
zwei Oktaven tiefer



* Practise this exercise only in D, E, F, G, A, B and C major — keys in which the thumb and 5th finger fall on white keys.

* Diese Übung nur in D, E, F, G, A, H und C-Dur — Tonarten in welchen der Daumen und 5. Finger auf Untertasten angewandt werden — zu üben.



- a) 1. Accent on the second eighth.
2. Accent on the third eighth.
b) At first, each hand alone.

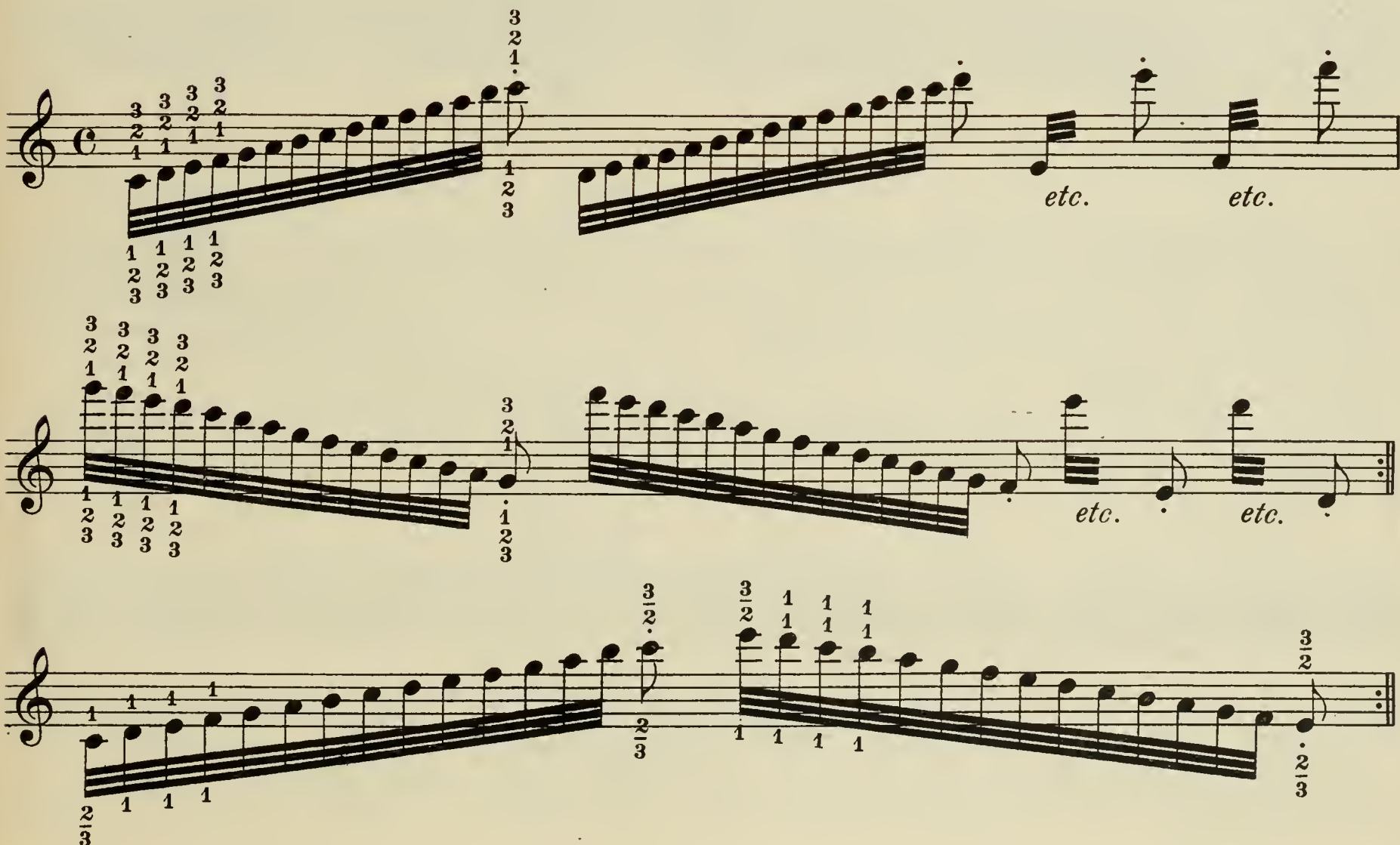
- a) 1. Akzent auf dem 2. Achtel.
2. Akzent auf dem 3. Achtel.
b) Anfangs die Hände einzeln.

The Glissando

With a bold, sweeping attack. The passages must sound clear and clean-cut. The hand held in playing-position; it must not be contracted. (Hold the arm loosely.) Glide over the keys with the fingernail; do not touch them with the soft tip. For the upward glissando with the r.h. thumb, the outer side of the hand is turned toward the right, and for the downward glissando to the left. For the upward glissando with the 2d or 3d finger of the r.h., the *inner* side of the hand, and for the downward glissando the *outer* side, should be turned toward the right. For the left-hand glissando the hand will, of course, be turned in the contrary direction. In order that the finger may not slip off the keys, glide close to the black keys when playing on the white, and in the middle of the black keys when playing on them. At first, glide lightly over the keys without producing any tone; by degrees press them deeper and deeper, until you can execute the glissando with complete keyfall and full tone. For the thumb-glissando, in the r.h. upwards and in the l.h. downwards, the 2d or 3d finger may strike the finishing note; in the r.h. downwards and l.h. upwards, the same fingers may strike the first note. The glissando in thirds, sixths (with the same sideways movements as when gliding with the 2d or 3d finger) and octaves, should be practised, to begin with, *downwards* in the r.h. and *upwards* in the l.h. In the octave-glissando with the r.h., the 5th finger is bent inward going up, and the thumb going down; with the left hand, just the reverse.

Das Glissando

Mit schwunghaftem Anlauf; das Schliessen der Passagen verständlich und bestimmt. Die Hand in Spielposition; dieselbe darf nicht zusammengezogen werden. (Lose Haltung des Arms.) Man gleitet mit dem Nagel des Fingers, dessen Fleisch die Taste nicht berühren darf. Im Aufwärtsgleiten mit dem Daumen der r.H. wird die Aussenseite dieser Hand nach rechts und im Abwärtsgleiten nach links gehalten. Beim Gleiten mit dem 2. oder 3. Finger der r.H. ist aufwärts die *Innen-* und abwärts die *Aussenseite* dieser Hand nach rechts zu wenden. In der l.H. werden die entgegengesetzten Seitenbewegungen gemacht. Die weissen Tasten sind nahe an den Obertasten und diese, im Glissando auf Obertasten, in der Mitte anzuschlagen, um ein Ausgleiten der Finger zu verhindern. Anfangs werden die Tasten nur leicht und tonlos berührt, allmählich tiefer heruntergedrückt und schliesslich wird das Glissando mit ganz tiefem Fall der Tasten und vollem Ton ausgeführt. Im Glissando mit dem Daumen kann in der r.H. aufwärts und in der l.H. abwärts für die Schlussnote, sowie in der r.H. abwärts und in der l.H. aufwärts für die Anfangsnote der 2. bzw. 3. Finger benützt werden. Das Glissando in Terzen, Sexten (mit Seitenbewegungen wie beim Gleiten des 2. und 3. Fingers) und Oktaven übe man zuerst in der r.H. *abwärts* und in der l.H. *aufwärts*. Im Oktavenglissando wird in der r.H. aufwärts der 5. Finger und abwärts der Daumen eingebogen. In der l.H. ist das Entgegengesetzte zu tun.



The first system shows a treble staff with a 3/4 time signature and a bass staff with a 4/4 time signature. Fingerings are indicated by numbers 1-5 above and below notes. Articulations like 'etc.' are used. The second system continues with similar patterns, including a dotted line indicating a sequence. The third system features a treble staff with a 3/4 time signature and a bass staff with a 4/4 time signature, with fingerings and articulations. The fourth system shows a treble staff with a 3/4 time signature and a bass staff with a 4/4 time signature, with fingerings and articulations.

Appoggiaturas, Mordents

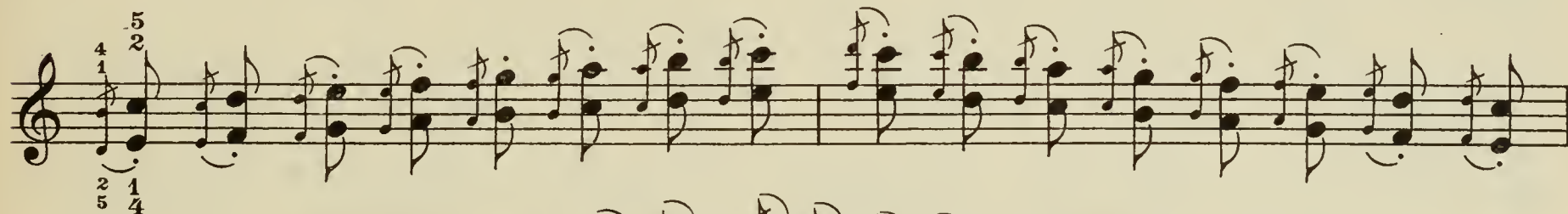
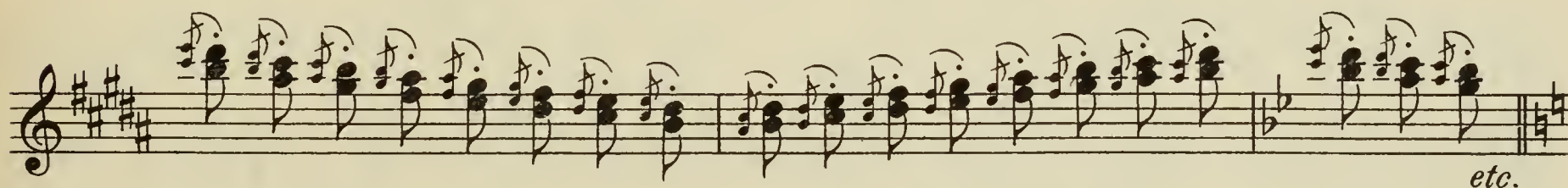
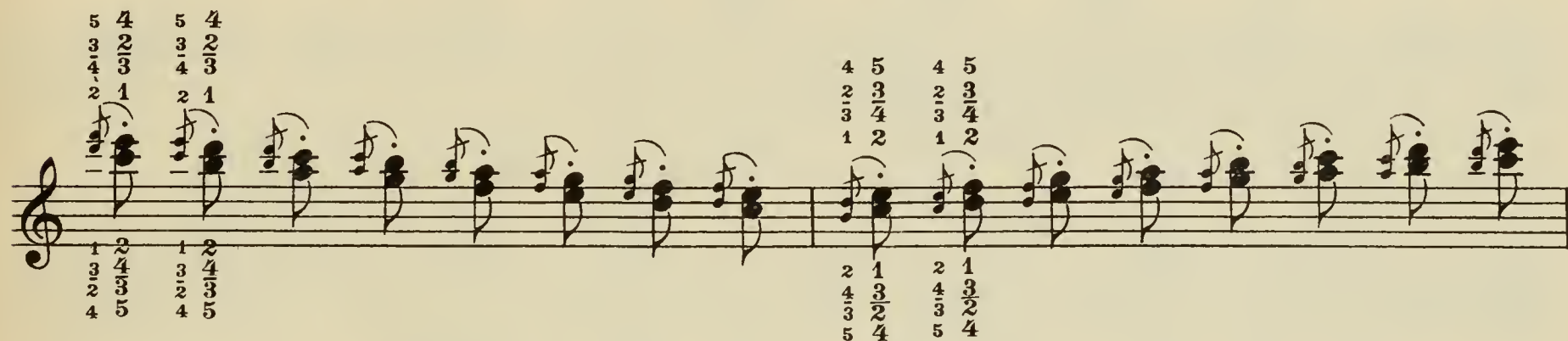
The fingers executing the appoggiaturas must fly up swiftly, simultaneously with the striking of the principal note. Be careful not to let the fingers lie too long, or to lift them sluggishly.

Vorschläge, Mordente

Die, die Vorschläge ausführenden Finger werden (gleichzeitig mit dem Anschlag der Hauptnote) rasch aufgehoben. Man hüte sich vor einem zu langen Liegenlassen und tragem Aufheben der Finger.

Allegro

The exercise is in 2/4 time. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-5 above and below notes. Articulations like 'etc.' are used. The exercise consists of two measures, each with a treble and bass staff.



[illegible]

Moderato

3/4

f

f

p

f

p

Allegro moderato

A

f

B

p

Moderato

*stacc.**stacc.**stacc.**stacc.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**stacc.**stacc.**stacc.**stacc.**legato*

Fluency and Lightness

Geläufigkeit und Leichtigkeit

Allegro

* 1 2 4 3 5 4
5 3 1 4 2 3
5 3 1 2 4 5 3 4
5 3 1 4 3
2 4

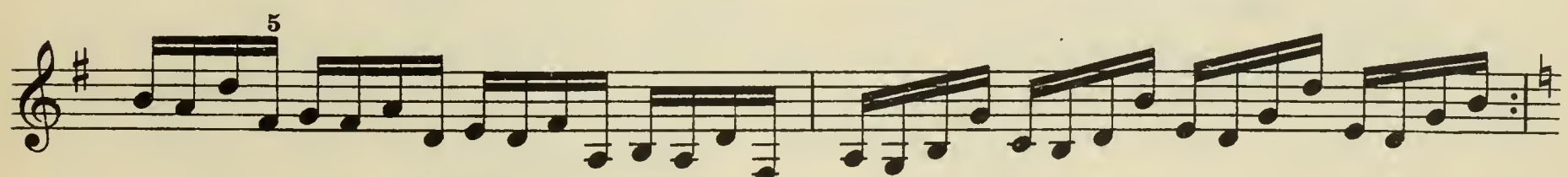
R.H. alone
R.H. allein

2 4 1 3 5 2 3 1 4 3 1 2 5 1 3 2 4 4 2 3 5 1 2

* To be practised, and played, both *f* and *p*.

* *f* und *p* zu üben und auszuführen.

L.H. alone
L.H. allein



R.H.
A

L.H.
B

Both hands
Beide Hände
A

B

C

D

The musical score consists of ten staves, each containing a single melodic line. The notation is as follows:

- Staff 1:** Treble clef, key of D major (F# C# G#). Time signature 3/4. Fingerings: 3 5 2 1 5 2 1 5 2. Includes an 'x' mark.
- Staff 2:** Treble clef, key of D major. Time signature 3/4. Fingerings: 1 5 2 1 5 2. Includes an 'x' mark.
- Staff 3:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 4:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 5:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 6:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 7:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 8:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 9:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.
- Staff 10:** Treble clef, key of D major. Time signature 3/4. Includes an 'x' mark.

First system of musical notation, featuring a 6/4 time signature. The notation includes complex fingerings and a sequence of eighth notes across two staves.

Second system of musical notation, labeled "R.H. alone" and "R.H. allein". It features a 3/4 time signature and complex fingerings, including a sequence of eighth notes.

Third system of musical notation, continuing the right-hand part. It features a 3/4 time signature and complex fingerings, including a sequence of eighth notes.

Fourth system of musical notation, labeled "L.H. alone" and "L.H. allein". It features a 3/4 time signature and complex fingerings, including a sequence of eighth notes.

Fifth system of musical notation, continuing the left-hand part. It features a 3/4 time signature and complex fingerings, including a sequence of eighth notes.

Sixth system of musical notation, labeled "A". It features a forte dynamic (*f*) and complex fingerings, including a sequence of eighth notes.

Seventh system of musical notation, continuing the piece. It features a 3/4 time signature and complex fingerings, including a sequence of eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some triplets and four-note groups. The word "etc." is written above the staff in four places.

Second system of musical notation, starting with a key signature change to B-flat major (B). The time signature is 3/4. The music features a continuous eighth-note pattern in the right hand and a more complex bass line. The word "p legatiss." is written below the staff. The system includes a repeat sign with a first ending bracket labeled "8" and a second ending bracket labeled "3/4".

Third system of musical notation, continuing the piece. It features a key signature change to C major (C). The time signature is 2/3. The music continues with eighth-note patterns and some triplet markings. The system includes a repeat sign with a first ending bracket labeled "8" and a second ending bracket labeled "2/3".

Fourth system of musical notation, continuing the piece. It features a key signature change to D major (D). The time signature is 3/4. The music continues with eighth-note patterns and some triplet markings. The system includes a repeat sign with a first ending bracket labeled "8" and a second ending bracket labeled "3/4".

Fifth system of musical notation, continuing the piece. It features a key signature change to E major (E). The time signature is 2/3. The music continues with eighth-note patterns and some triplet markings. The system includes a repeat sign with a first ending bracket labeled "8" and a second ending bracket labeled "2/3". The word "etc." is written at the end of the system.

The "Pearly" Touch

(Piano and Pianissimo)

Although *p* and *pp*, this exercise must be executed with extreme clarity and a round, well-defined tone. Do not merely whisk over the keys with a superficial touch.

Perlendes Spiel

(Piano und pianissimo)

Obwohl *p* und *pp*, muss diese Übung mit grösster Klarheit und gesundem Ton ausgeführt werden. Die Tasten nicht bloss auf der Oberfläche zu streifen.

Allegro vivace

R. H.

Allegro vivace

L. H.

Double-Notes

and Exercises for Strengthening the Fingers

Doppelgriffe

und Übungen zur Kräftigung der Finger

169

5 4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
5 4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

R.H. alone
R.H. allein

4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

etc.

4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

etc.

L.H. alone
L.H. allein

2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

legato
5 4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
5 4 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

etc.

legato
4 5 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5
4 5 3 2 1 2 3 4 5
1 2 3 4 5 4 3 2 1 2 3 4 5

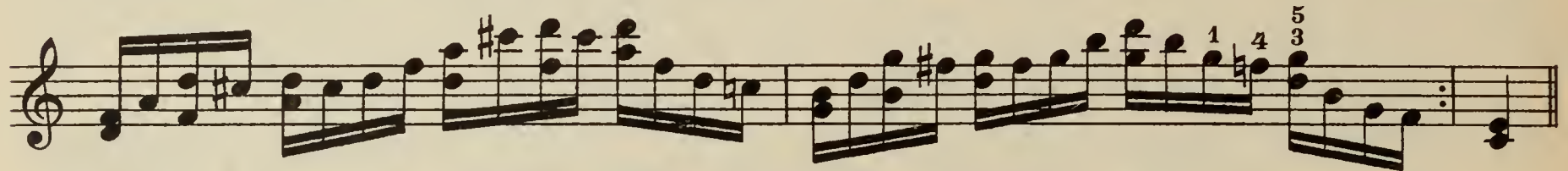
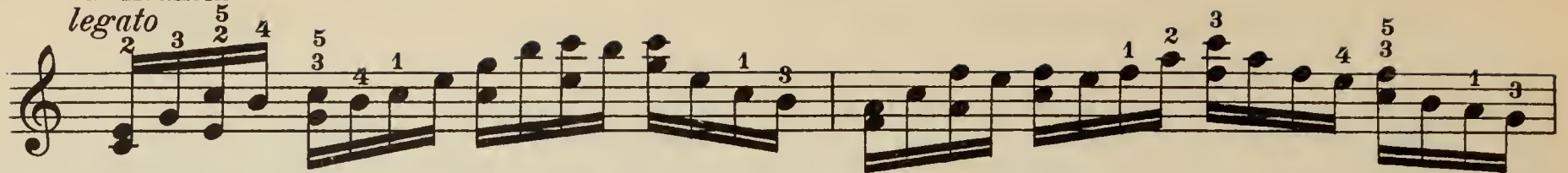
etc.

Both hands
Beide Hände

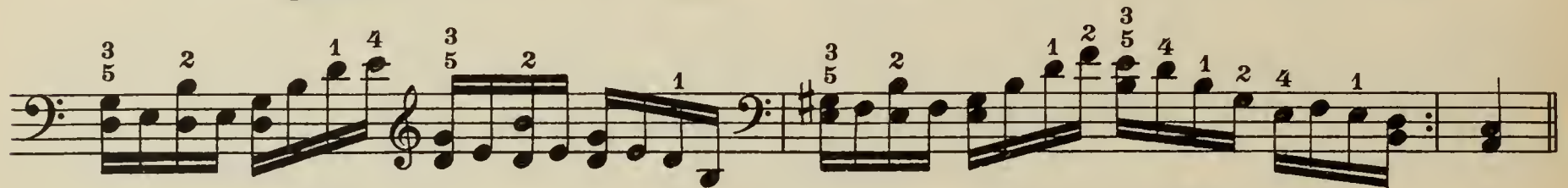
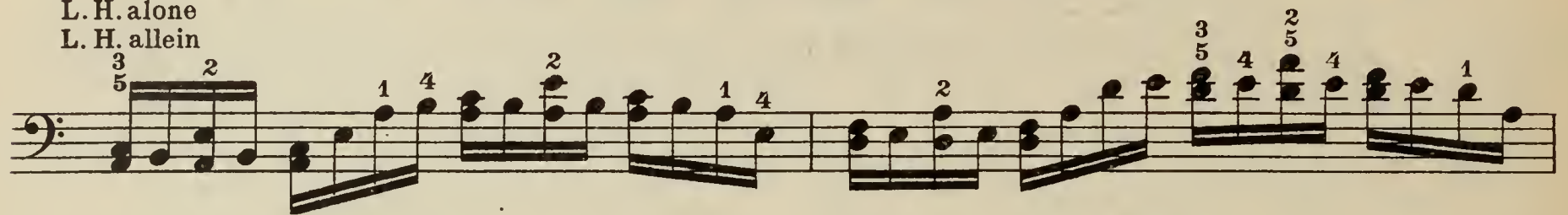
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1 2 3 4 5 4 3 2 1 2 3 4 5

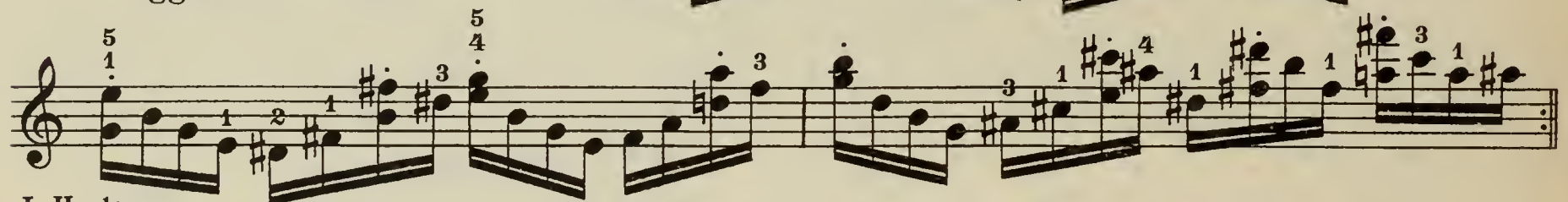
R. H. alone
R. H. allein
legato



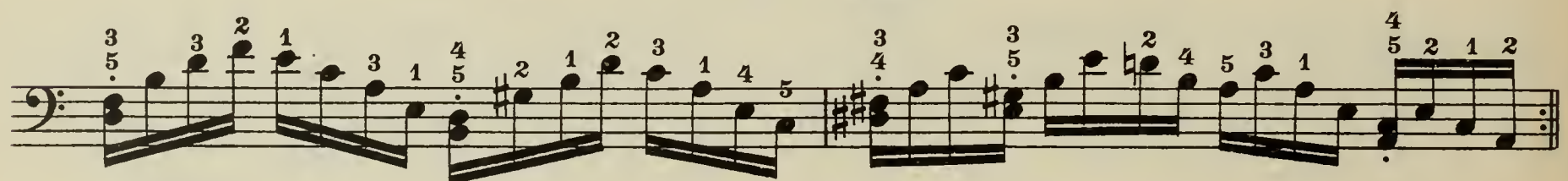
L. H. alone
L. H. allein



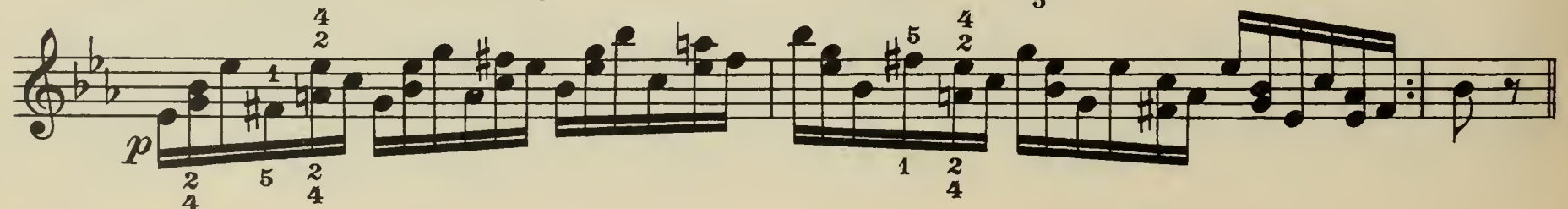
R. H. alone
R. H. allein
Allegro



L. H. alone
L. H. allein



Both hands
Beide Hände



pp legato

legato

A

* Also practise the 16th-notes *staccato*. The quarter-notes are *legato*.

* Die Sechzehntel auch *staccato* zu üben. Die Viertelnoten gebunden.

B

4 5 2 3

3 5 2 4

2 3

2 4

4 5 2 3

3 5 2 4

2 3

2 4

A

5 4
3 2

3 2
5 4

legato

B

4 3
2 1 5

2 1 5
4 3

legato

C

5 4
2 1 3

1 2 5
4 3

legato

4 5
1 2

2 1 3
5 4

Loose and Light Wrist

Loses und leichtes Handgelenk

Allegro

staccato

A

B

C

Special Arpeggio-Exercise

Besondere Arpeggio-Übung

Allegro

* While one hand moves quite freely, the other merely repeats the more difficult combinations.

* Die eine Hand spielt in freierer Weise, während die andere nur die schwierigeren Verbindungen wiederholt.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The right hand (treble clef) features a melodic line with fingerings 2, 1, 4, 1, 2, 5, 4, 2, 4. The left hand (bass clef) features a bass line with fingerings 3, 5, 3, 1, 5, 3, 1, 5, 1, 3, 5. A dotted line with an '8' indicates an eighth-note pattern in the right hand.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with fingerings 2, 1, 3, 1, 2, 3, 2, 3. The left hand continues the bass line with fingerings 3, 5, 3, 1, 1, 3, 5, 1, 3, 5. A dotted line with an '8' indicates an eighth-note pattern in the right hand.

Third system of musical notation, measures 9-12. The right hand (treble clef) features a melodic line with fingerings 5, 4, 1, 5, 4, 1, 4, 5, 1, 4, 5. The left hand (bass clef) features a bass line with fingerings 5, 4, 2, 4, 2, 1, 4, 1, 2, 4, 4, 1, 2, 4. A dotted line with an '8' indicates an eighth-note pattern in the right hand.

Fourth system of musical notation, measures 13-16. The right hand (treble clef) features a melodic line with fingerings 3, 5, 3, 1, 3, 1, 3, 5, 3, 5. The left hand (bass clef) features a bass line with fingerings 5, 3, 2, 3, 2, 1, 3, 1, 2, 3, 1, 3. A dotted line with an '8' indicates an eighth-note pattern in the right hand.

Fifth system of musical notation, measures 17-20. The right hand (treble clef) features a melodic line with fingerings 3, 2, 2, 1, 3, 1, 2, 3, 1, 2, 3. The left hand (bass clef) features a bass line with fingerings 5, 3, 1, 3, 5, 3, 1, 5, 3, 1, 2, 3. A dotted line with an '8' indicates an eighth-note pattern in the right hand.

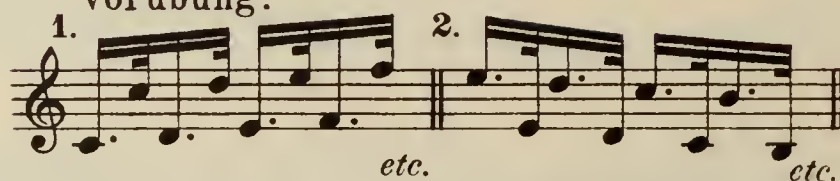
A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment, primarily using quarter and eighth notes. The score includes a repeat sign at the end of the first line of music. Fingerings are indicated by numbers 1 through 5 above or below the notes. A dashed line connects the first and second endings of the melody.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat (B-flat). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment, primarily using quarter and eighth notes. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a final double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many slurs and fingerings. The voice part is in the upper register, featuring a melody with many slurs and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a repeat sign at the end of the piano part.

Broken Octaves

Gebrochene Oktaven

Preparatory Exercise:
Vorübung:

1. Raise the 5th finger swiftly and high (hand toward the thumb).

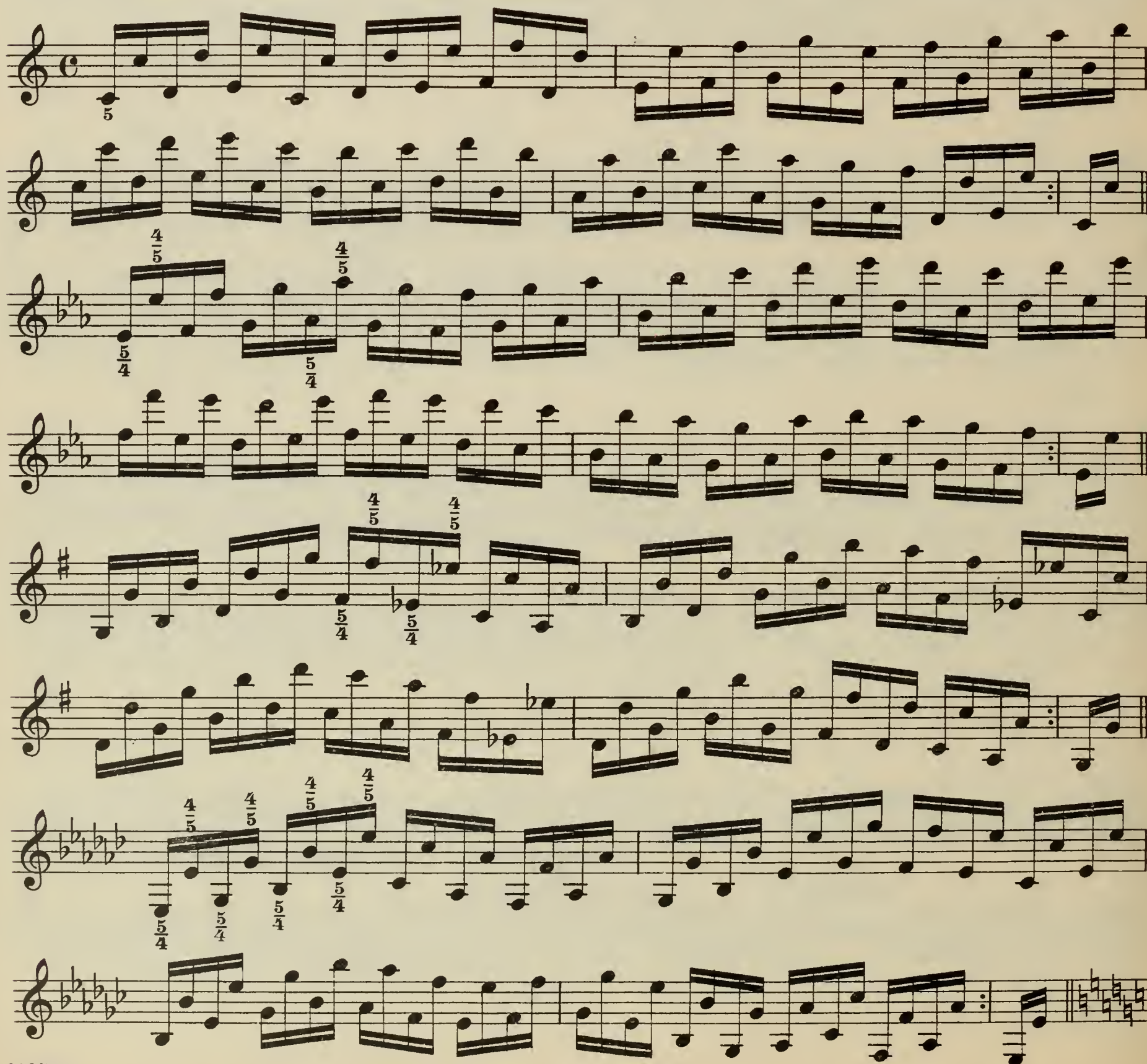
2. Raise the thumb swiftly and high (hand toward the 5th finger).

Remark. Broken octaves, though not so effective as octaves played from the wrist, should be practised frequently. To begin with, practise these and similar exercises, even in quite rapid tempo, with both hand and arm held quietly. (Any slight fatigue should be overcome by continued practice.) Later, to develop extreme velocity, fuller tone and brilliant execution, the hand is moved (shaken) from side to side.

1. Der 5. Finger rasch und hoch aufgehoben (Hand nach dem Daumen).

2. Der Daumen rasch und hoch aufgehoben (Hand nach dem 5. Finger).

Anmerkung. Die gebrochenen Oktaven, obwohl nicht so wirkungsvoll als die Oktaven vom Handgelenk, müssen öfters geübt werden. Anfangs studiere man diese und ähnliche Übungen, selbst in schnellerem Zeitmass, mit ruhiger Haltung des Arms und der Hand. (Eine geringe Ermüdung soll durch fortgesetztes Üben überwunden werden.) Später sind zur Entfaltung grösster Schnelligkeit, Tonstärke und Brillanz auch Seiten- (schüttelnde) Bewegungen anzuwenden.



legato

* All these exercises are also to start on the upper note.

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* All diese Übungen auch mit der oberen Note zu beginnen.

First system of a musical score in G major (one sharp) and 4/5 time. The treble and bass staves are joined by a brace. The music features a complex, flowing melody with many beamed sixteenth and thirty-second notes. There are two fermatas in the treble staff, each marked with a '5' above the staff. The bass staff has two '4/5' time signatures below it.

Second system of the musical score, continuing the complex melodic and harmonic texture. It features similar beamed notes and a fermata in the treble staff marked with a '5'.

Allegro

A

Third system, marked 'Allegro' and 'A'. The key signature changes to A major (two sharps) and the time signature changes to common time (C). The music is more rhythmic, featuring many eighth and sixteenth notes. There are several '4' time signatures and a '3' marking in the bass staff.

B

Fourth system, marked 'B'. It continues the rhythmic pattern in A major with beamed eighth and sixteenth notes.

Allegro

A

Fifth system, marked 'Allegro' and 'A'. The key signature changes back to G major (one sharp) and the time signature changes to 4/5. The music returns to a more complex, flowing style with many beamed notes. There is a '5/4' time signature in the treble staff and a '4/5' in the bass staff.

B

Measures 1-4 of system B. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

forte

Measures 5-8 of system 2. The tempo and dynamics are marked *forte*. The musical texture continues with similar rhythmic patterns in both staves.

Measures 9-12 of system 3. The melodic line in the treble staff includes some chromatic movement, while the bass staff maintains the accompaniment.

Allegro

A

Measures 13-16 of system A. The tempo is marked **Allegro**. This system includes fingerings (e.g., 5 3, 5 4, 4 5) and a dotted line with an '8' indicating an eighth-note rest or ornament.

Measures 17-20 of system 4. This system also includes fingerings and a dotted line with an '8'.

Più allegro

B



This page of musical notation consists of five systems, each with a treble and bass staff. The notation is complex, featuring many accidentals (sharps, flats, and naturals) and numerical figures (3, 4, 2, 3) placed above or below the staves, likely indicating triplets, quadruplets, or other rhythmic patterns. The key signature is G major (one sharp). The notation is written in a style typical of early 20th-century piano music.

System 1: Treble staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (3).

System 2: Treble staff has a quadruplet of eighth notes (4) and a quadruplet of sixteenth notes (4). Bass staff has a quadruplet of eighth notes (4) and a quadruplet of sixteenth notes (4).

System 3: Treble staff has a triplet of eighth notes (3/2) and a triplet of sixteenth notes (3/2). Bass staff has a triplet of eighth notes (3/4) and a triplet of sixteenth notes (3/4).

System 4: Treble staff has a quadruplet of eighth notes (4/2) and a quadruplet of sixteenth notes (4/2). Bass staff has a quadruplet of eighth notes (2/4) and a quadruplet of sixteenth notes (2/4).

System 5: Treble staff has a triplet of eighth notes (4/3) and a triplet of sixteenth notes (2/3). Bass staff has a triplet of eighth notes (2/3) and a triplet of sixteenth notes (2/3).

L.H. an octave lower
L.H. eine Oktave tiefer

*)

L.H. two octaves lower
L.H. zwei Oktaven tiefer
legato

staccato

*) Smooth connection of thumb and 5th finger.

| *) Genaue Verbindung des Daumens und 5. Fingers.

Trills II

Triller II

R. H. alone
allein

L. H. alone
allein

R. H. alone
allein

L. H. alone
allein

L.H. 2 octaves lower
2 Oktaven tiefer

L.H. 2 octaves lower
2 Oktaven tiefer

The Tremolo

Das Tremolo

a)

etc.

b)

etc.

A

B

etc.

A

B

etc.

a) See the Remark on Broken Octaves (p. 178).

b) Always six notes to a beat.

N.B. Both the trill and the tremolo are to be executed, finally, not with a previously calculated number of notes, but with as many notes as possible, played with the utmost evenness.

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a) Siehe Anmerkung zu den gebrochenen Oktaven.

b) Stets sechs Noten auf ein Viertel.

N.B. Der Triller und das Tremolo müssen schliesslich ohne ausgerechnete Notenzahl und mit möglichst vielen Noten in vollendeter Gleichheit ausgeführt werden.

B

legato

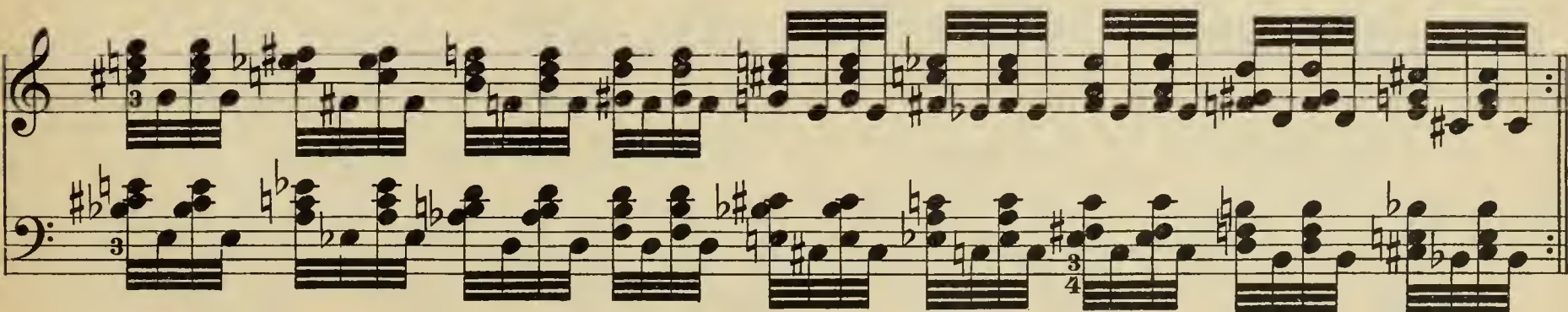
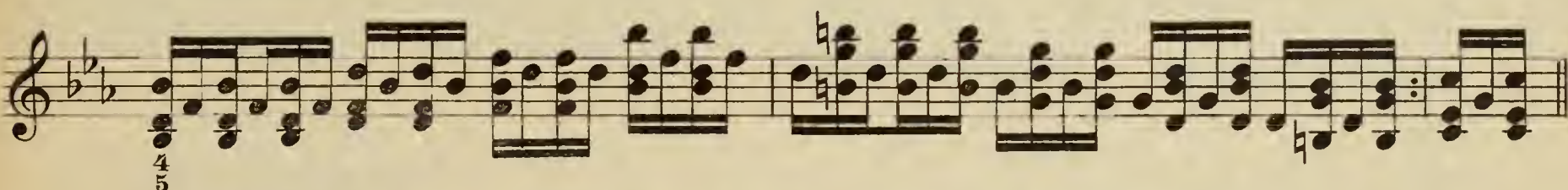
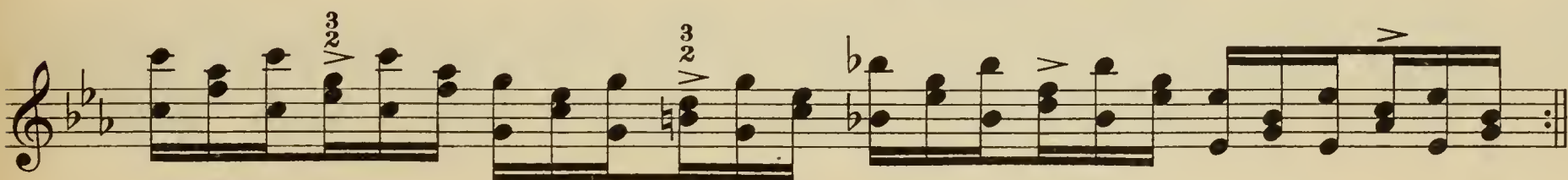
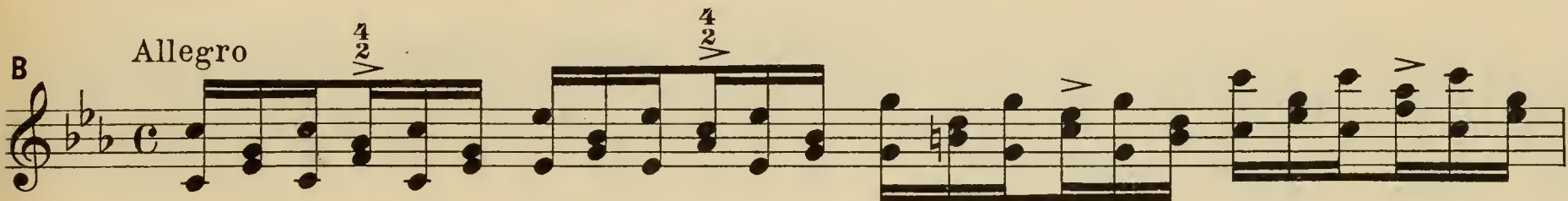
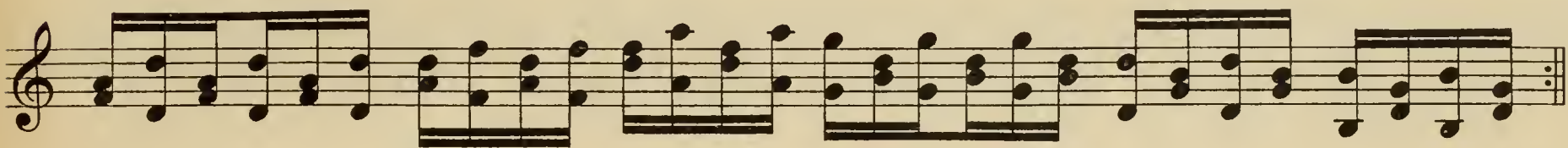
p

*)

*)

*) Six notes to a beat.

| *) Sechs Noten auf ein Viertel.



B

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and fingerings. Fingerings: 2, 5 3, 5 4, 3 5 4.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and fingerings. Fingerings: 5 4, 3, 3, 4 5.

Allegro

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and fingerings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and fingerings.

*) *legato*

*) Later, eight notes to a beat.

*) Später acht Noten auf ein Viertel.

Leaps

Springe

A *staccato* **) 5 5 1 1 5 5

B *stacc.* 8

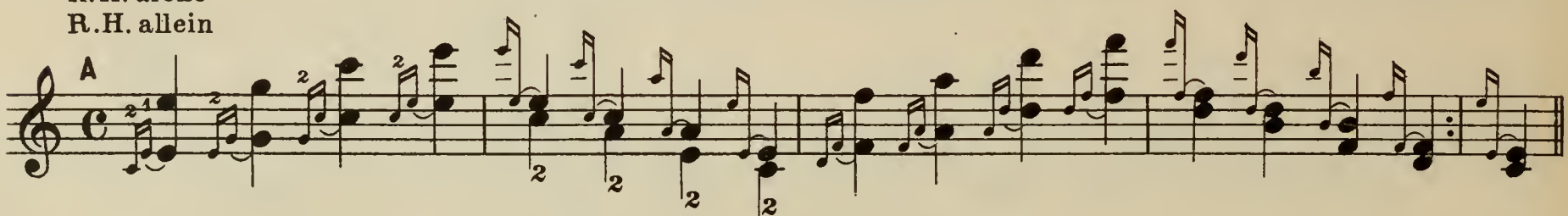
ten. 5

**) In these leaps the arm should be held loosely. Thumb and 5th finger must strike in correct playing-position, and not sideways.

**) Der Arm ist in den Sprüngen lose zu halten. Der Daumen und fünfte Finger werden in richtiger Stellung und nicht seitwärts angeschlagen.



R. H. alone
R. H. allein



L. H. alone
L. H. allein



a) Sideways movement of the hand.

b) The 2d finger must strike with precision and independently. Avoid holding the 3d finger against the 2d.

a) Seitenbewegung der Hand.

b) Der 2. Finger muss bestimmt und selbstständig anschlagen. Man vermeide den 3. Finger an den 2. zu lehnen.

Andante cantabile

B

b)

Led. Led. Led. Led.

staccato

A

B

staccato

A

B

staccato

A

B

* Practise also in D \flat (C \sharp), B (C \flat), and F \sharp major.

| * Auch in Des (Cis), H (Ces) und Fis-Dur zu üben.

The image displays four staves of musical notation for a piece titled "Allegro". The music is written in 6/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The notation includes various fingerings (e.g., 2, 3, 4, 2, 3, 4) and articulation marks (e.g., accents, slurs). The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the melodic and rhythmic development, with some staves showing a key signature change to two sharps (F# and C#). The notation is dense and detailed, typical of a professional musical score.

The musical score for "The Rose Tree" is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system begins with a treble clef, a key signature of one flat, and a common time signature. It features a melody in the treble staff and a bass line in the bass staff. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The second system continues the melody and bass line. The melody in the treble staff ends with a quarter note G4, and the bass line in the bass staff ends with a quarter note G2. The score is marked with a "legato" instruction in the first system. The piece is identified as "The Rose Tree" in the title block.

The 'etc.' section of the exercise continues the melodic and harmonic patterns. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff consists of eighth and sixteenth notes, often beamed together, with frequent use of slurs and ties. The bass staff provides a harmonic accompaniment with similar rhythmic values. The section concludes with the word 'etc.' written at the end of the staff.

* Auch mit festem Liegenlassen aller Finger zu üben.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff (treble and bass clefs) and a brace on the left. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of two measures. The first measure shows the voice melody and piano accompaniment. The second measure continues the melody and accompaniment, ending with the word "etc." written in italics. The piano part features a prominent arpeggiated figure in the right hand and a more active bass line in the left hand.

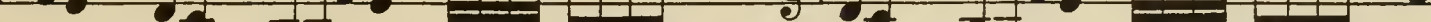
Allegro

R. H.

legato

The first staff of music is in treble clef, key of B major (indicated by a B on the line), and common time (C). It begins with the word *legato* above the staff. The melody starts with a half note B4, followed by a quarter note A4, and then a quarter note G4. Above the first two notes are the numbers 5, 4, and 2. The melody continues with a quarter note F#4, a quarter note E4, and a quarter note D4. There are several slurs and ties throughout the staff, indicating a continuous melodic line. The staff ends with a quarter rest.

L.H.



The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a sequence of eighth and sixteenth notes, followed by a quarter rest. The lower staff is in bass clef and contains a sequence of eighth and sixteenth notes, followed by a quarter rest. The system concludes with a repeat sign.

legato

B

f legato

Allegro

A

p legato

pp

B

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Interlacing the Fingers

Each note must be heard independently, and all confusion of sound avoided.

Ineinanderergreifen der Hände 197

Alle Noten müssen selbständig gehört und ein Durcheinanderklingen derselben vermieden werden.

staccato

A

B

24 5

5 4 2 2 5 4 2 2 4 5

5 3 2

sf *f*

sf *f*

non staccato

2 3 5 2 3 5 2 5 2 4 5 3 2 2 4 5 3 2 3 5 2 4 5 3 2 3 2 3

A

2 4 5 2 4 5

B

C

staccato

A

B

etc.

* Practise also in G \flat major.

* Auch in Ges-Dur zu üben.

The image displays four systems of piano exercises, each written for a grand staff (treble and bass clefs). The exercises are in G major (one sharp, F#). The first system includes fingerings (2, 2, 2, 2) and slurs. The second system continues the exercise with similar notation. The third system also continues the exercise. The fourth system concludes the exercise with a double bar line and a repeat sign. The exercises involve various fingerings and slurs, indicating a focus on technical skill and expression.

* The exercises, together with their fingering, should be learned by heart. Hand in hand with the exercises should go the study of études and pieces by classic and romantic composers, more especially such as demand feeling and expression in their delivery. - A matter of importance is *regularity* in memorising and sight-reading.

* Die Übungen nebst deren Fingersätze sind auswendig zu lernen. Mit denselben sollen Etuden und Stücke der Klassiker und Romantiker, und besonders solche, die eine ausdrucks- und gefühlvolle Wiedergabe verlangen, studiert werden. - Von Wichtigkeit ist das *regelmässige* Memorieren und Prima-vista-Lesen.

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